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No. CXCV.

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LONDON, SATURDAY, JANUARY 26, 1856.

## REVIEWS

*Modern Painters.* Vol. III. containing Part IV. *Of Many Things.* By John Ruskin, M.A. Smith, Elder & Co.

THE third volume of 'Modern Painters' registers the steps made by its writer during the ten years which have elapsed since the second volume appeared: but the steps are not upwards. Success appears to have converted such knowledge as our author originally possessed into an imperiousness which brooks no question. Whether they be the fumes of the tripod, or the fumes of self-admiration, which have mounted into Mr. Ruskin's brain, let others tell. He will be here found less sober than ever: either as to thought, or as to the style in which he expounds his discoveries. Teachers who become with time more arrogant, more vehement, and less regardful of truth, must not affect surprise if they find themselves left with an audience of unlettered fanatics. Sincere, cultivated, and imaginative students must increasingly recede from these books (as books intended to influence), and increasingly regard them as taking rank only among the curiosities of humour,—sometimes quaint, high-soaring, brilliant,—but false as regards principle. It is possible that half-thinkers may have their use and their function, but the quickening influence on men's sympathies which they exercise is dearly purchased by the amount of false knowledge diffused. In the case before us, we fancy that a silver age for Mr. Ruskin's authority is already setting in; and this may be inferred from the tone of his Preface, in which the mixture of arrogance and of deprecation is noticeable. Here is a specimen of the amusing self-assertion of our Art-prophet:—

"The first and second volumes were written to check, as far as I could, the attacks upon Turner which prevented the public from honouring his genius, at the time when his power was greatest. The check was partially given, but too late."

Here are our author's credentials as a teacher and preacher, as put forth by himself:—

"I have now given ten years of my life to the single purpose of enabling myself to judge rightly of Art, and spent them in labour as earnest and continuous as men usually undertake to gain position, or accumulate fortune. It is true, that the public still call me an 'amateur'; nor have I ever been able to persuade them that it was possible to work steadily and hard with any other motive than that of gaining bread, or to give up a fixed number of hours every day to the furtherance of an object unconnected with personal interests. I have, however, given up so much of life to this object; earnestly desiring to ascertain, and be able to teach, the truth respecting Art; and also knowing that this truth was, by time and labour, definitely ascertainable."

Does not Mr. Ruskin perceive that in the foregoing explanation of the delay betwixt his second and third volumes, he has admitted that he began to learn after he had solemnly set up business as a teacher? The "enabling" discipline have been judiciously resorted to ere the earlier portions of this motley book were written: albeit, it by no means follows that they would have made its author from the first a better instructor, since ten years of severe training have only rendered him more reckless in assertion, less select in illustration, more audacious in conclusion.

The book itself, treating, as its title-page has told us, "of many things," is, like its predecessors, amusing to read, though hard to believe in,—a curious mixture of eloquence, impertinence, poetry, prose run wild, of indifferent English and felicitous descriptions: a book of dogmatism, a book of rhapsody, a book of criticism,—a book by which, were its

canons taken seriously, every fault could be defended, every contradiction reconciled, every monstrosity received as a model. So far as we can make out its drift, the intention of this Third Volume is to prove the clear-sightedness of its author—to defend his consistency. This last merit of a teacher quiet people have denied to Mr. Ruskin, on the strength of his having alternately raved in worship of Turner and blown the trumpet before the "pre-Raphaelites." Mr. Ruskin now assures us that what he admires in Turner is his pre-Raphaelite accuracy. To bear out so astounding a reconciliation of contradictions, he treats us to a chapter "On Finish" (very curious, by the way, in one who has anxiously defended incompleteness, irregularity and imperfection), which is about as noticeable a tissue of assumptions as we have often traced. Conceive, to illustrate our comment, Tintoretto cited among the finishers! That indication may effect more, when viewed from the right point, than minute finish, is true. A Scene by Mr. Grieve or Mr. Beverly will convey more satisfactory impressions to the eye than the minutest flower, bird, or brute piece, calling itself an Eden, by Velvet Breughel, or than the architectural intricacies of Paul Brill's 'Tower of Babel.' But can the two things be classed under the same head? Can the Scene, that depends on distance and illusion (mystification, in short), be cited as an example of finish? If this be permitted, we must have a new dictionary, in which weakness and strength, coarse and fine, painful care and conscious *bravura*, shall be proved to be identical.

The necessity of self-defence, we conceive, rather than any desire to extend or multiply precepts of Art, may have been felt by Mr. Ruskin when putting together this Third Volume. Taken as a collection of thoughts, fancies, humours, without reference to "creeds out-worn," without regard to beliefs inculcated, after the fashion in which the "drum ecclesiastic" in 'Hudibras' was beaten,—

with fist instead of a stick,

the Third Volume is eloquent and additionally attractive by reason of its absurdity. There is hardly a paragraph in Chapter III., on "Greatness of Style," that does not tempt the reader to pause by reason of its sumptuous fallacy or sound sense. Take, as an example:—

"That, strictly speaking, according to the analogy above used, we meet with the pure blue, and with the crimson ruling the blue and changing it into kingly purple, but not with the pure crimson: for all imagination must deal with the knowledge it has before accumulated; it never produces anything but by combination or contemplation. Creation, in the full sense, is impossible to it. And the mode in which the historical faculties are included by it is often quite simple, and easily seen. Thus, in Hunt's great poetical picture of the Light of the World, the whole thought and arrangement of the picture being imaginative, the several details of it are wrought out with simple portraiture; the ivy, the jewels, the creeping plants, and the moonlight being calmly studied or remembered from the things themselves."

The above may be true so far as concerns "the jewels, the creeping plants, and the moonlight,"—true in respect to the mediæval lantern which the spiritual guest carries in his hand! But the face of "the Light of the World"—does that go for nothing? Has the expression of those pretty, peevish features—identical (so it has seemed to many) with those of the "Fast Man" in Mr. Hunt's 'Awakening Conscience'—no part, as determining the imaginative or creative value of the pictures?

In a later paragraph from the same chapter

we find Mr. Ruskin, the admirer, hitting Mr. Ruskin, the denouncer, in the face with a graduated scale of nobilities and a wide theory of toleration. Taken in conjunction with his past classifications of painters, these sermons are odd enough.—

"It is, indeed, true that there is a relative merit, that a peach is nobler than a hawthorn berry, and still more a hawthorn berry than a bead of the nightshade; but in each rank of fruits, as in each rank of masters, one is endowed with one virtue, and another with another; their glory is their dissimilarity, and they who propose to themselves in the training of an artist that he should unite the colouring of Tintoret, the finish of Albert Dürer, and the tenderness of Correggio, are no wiser than a horticulturist would be, who made it the object of his labour to produce a fruit which should unite in itself the lusciousness of the grape, the crispness of the nut, and the fragrance of the pine."

To these chapters on Style succeed a series of essays on Truth and Falsehood—amusingly, ingeniously, earnestly illustrated, but from which the humblest of inquirers will derive hardly one solitary principle, unless he be prepared to admit "the right divine,"—the infallible wisdom of his teacher. Yet, in the midst of these will be found scattered sayings which seem to us as true as they are terse in language. Speaking, for instance, of the spiritual help which the contemplative will find in religious pictures, and referring to such masters of high religious painting as Angelico, Memling and Perugino:—"Such Art is, in a word," says Mr. Ruskin, "the opera and drama of the monk." This is amusing, especially if read in context with a *dictum* in a subsequent page, in which an Academy lecturer is loaded with an unpleasant epithet for giving his judgment on these monkish operas and dramas.—

"Poor fumigatory Fuseli [says our author], with an art composed of the tinsel of the stage and the panics of the nursery, speaks contemptuously of the name of Angelico as 'dearer to sanctity than to Art.'"

We shall continue our extracts without much attempt at connexion, citing a rule or a saying as it may turn up. The following precept, for instance, is worth notice, as coming from one who has lectured on Colour. After contemning men who pay attention to principles as "small" in proportion to the extent and honesty of their attention,—

"And this is the reason" (proceeds our oracle) "for the somewhat singular, but very palpable truth, that the Chinese, the Indians, and other semi-civilized nations, can colour better than we do, and that an Indian shawl and China vase are still, in invention of colour, inimitable by us. It is their glorious ignorance of all rules that does it; the pure and true instincts have play, and do their work,—instincts so subtle, that the least warping or compression breaks or blunts them; and the moment we begin teaching people any rules about colour, and make them do this or that, we crush the instinct, generally for ever. Hence, hitherto, it has been an actual necessity, in order to obtain power of colouring, that a nation should be half-savage: everybody could colour in the twelfth and thirteenth centuries; but we were ruled and legalized into grey in the fifteenth,—only a little salt simplicity of their sea natures at Venice still keeping their precious, shell-fishy purpleness and power; and now that is gone; and nobody can colour anywhere, except the Hindoos and Chinese. But that need not be so, and will not be so long; for, in a little while, people will find out their mistake, and give up talking about rules of colour, and then everybody will colour again, as easily as they now talk."

Here is a new judgment of Shakspeare, brought in for the sake of a parallel, which sounds as authoritative as if it were true, and as if the Dramatist had spoken in the same language under Herne's Oak, and on the Cydnus,

and in the moonlight gardens of *Portia's* villa at Belmont.

"Tintoret and Shakespeare paint, both of them, simply Venetian and English nature as they saw it in their time, down to the root; and it does for *all* time; but as for any care to cast themselves into the particular ways and tones of thought, or custom, of past time in their historical work, you will find it in neither of them, nor in any other perfectly great man that I know of."

The above literary illustration is in harmony with most of the illustrations which follow it. For instance, in the chapter on "Modern Landscape," the reader is instructed that "Scott is the great representative of the mind of the age in literature"—that "Scott's verse is strongly mannered"—that "his romance and antiquarianism, his knighthood and monkery, are all false, and he knows them to be false"—and that "of all poetry that" Mr. Ruskin knows "none is so sorrowful as Scott's"—"inherently and consistently sad."—Not less singular in its judgments and comparisons is Mr. Ruskin's entire chapter on "The Moral of Landscape," in which modern French novelists and English classics (some of whose works cited our author owns never to have read) are marshalled as in a country dance, in order that a crotchet concerning the quality of mind among those in whom a "dreaming" love of Nature is most prominent may be proved. This love (to continue a line or two further) and "the pathos and tenderness" it engenders, Mr. Ruskin considers at once "valuable and dangerous,"—dangerous because he has found some of the best descriptions of scenery among some of the most immoral writers,—valuable, inasmuch as he conceives that it might have softened some of those among whom he considers it to have been "*subordinate*." In the ranks of these (to go yet a step further) the reader will be amazed to find the Author of 'Paradise Lost' and 'L'Allegro.'

We repeat that the assumptions contained in this book are only equalled by its confusions. Mr. Ruskin chooses to put his own interpretation on expressive power, and by that interpretation—self-judged and self-appointed—to determine the attributes, qualities, and characteristics of those to be blessed or banned. Hence the pages of ingenious nonsense (with an illustration) on the true and false griffin. Mr. Ruskin takes it for granted that he knows precisely what a griffin should be—as if grotesques were not many-minded—as if the *Lamia* of classical fable might not have a law of its own as well as the *Weird Sisters* of 'Macbeth'! With a like dashing disdain of reality, when calling our attention to the honesty of old monkish illuminators, Mr. Ruskin gives a fac-simile of an illuminated cyclamen, the rude form of which (if cyclamen the picture be!) contains a falsehood, inasmuch as the leaflets of the real flower turn perversely back over the calyx, whereas these monkish leaves cluster upwards from it. When such examples as these stare us in the face,—when we see how fact is perpetually forced by our teacher into the service of rhapsody, the sobriety and sincerity of our author's criticisms and parallels fall in our estimation a point not far from that at which we contemplate a juggler's evolutions with cup and ball. The nimbleness of the manipulation is dazzling, and amuses us with the sense of a difficulty mastered,—but we rise up from the show doubting the facts.

Mr. Ruskin, however, has rarely been more eloquent in invective than in this volume. If he be more exacting by his demands on his congregation, more vehement in preaching that

Naught is everything, and everything is naught,—if he bring up together, as guides, authorities

and exponents, men so widely different as Plato, Bacon, Wordsworth, Carlyle and Helps,—he also knows as well as most men how "a sham" is to be abolished. Here is his newest "Latter-day Judgment!" on railways, among other of the "Many Things" treated in this volume.—

"The great mechanical impulses of the age, of which most of us are so proud, are a mere passing fever, half speculative, half childish. People will discover at last that royal roads to anything can no more be laid in iron than they can in dust; that there are, in fact, no royal roads to anywhere worth going to; that if there were, it would that instant cease to be worth going to,—I mean, so far as the things to be obtained are in any way estimable in terms of price. For there are two classes of precious things in the world: those that God gives us for nothing—sun, air, and life (both mortal life and immortal); and the secondarily precious things which he gives us for a price: these secondarily precious things, worldly wine and milk, can only be bought for definite money; they never can be cheapened. No cheating nor bargaining will ever get a single thing out of nature's 'establishment' at half-price. Do we want to be strong?—we must work. To be hungry?—we must starve. To be happy?—we must be kind. To be wise?—we must look and think. No changing of place at a hundred miles an hour, nor making of stuffs a thousand yards a minute, will make us one wit stronger, happier, or wiser. There was always more in the world than men could see, walked they ever so slowly, they will see it no better for going fast. And they will at last, and soon too, find out that their grand inventions for conquering (as they think) space and time do, in reality, conquer nothing, for space and time are in their own essence unconquerable, and besides did not want any sort of conquering, they wanted *using*. A fool always wants to shorten space and time, a wise man wants to lengthen both. A fool wants to kill space and kill time, a wise man, first to gain them and then to animate them. Your railroad, when you come to understand it, is only a device for making the world smaller, and as for being able to talk from place to place, that is indeed well and convenient; but suppose you have originally nothing to say. We shall be obliged at last to confess what we should long ago have known, that the really precious things are thought and sight, not pace. It does a bullet no good to go fast, and a man, if he be truly a man, no harm to go slow, for his glory is not at all in going, but in being. 'Well; but railroads and telegraphs are so useful for communicating knowledge to savage nations.' Yes, if you have any to give them. If you know nothing *but* railroads and can communicate nothing but aqueous vapour and gunpowder,—what then? But if you have any other thing than those to give, then the railroad is of use only because it communicates that other thing, and the question is, what that other thing may be. Is it religion? I believe that if we had really wanted to communicate that we could have done it in less than 1800 years without steam. Most of the good religious communication that I remember has been done on foot, and it cannot be easily done faster than at foot-pace. Is it science? But what science—of motion, meat, and medicine? Well; when you have moved your savage, and dressed your savage, fed him with white bread, and shown him how to set a limb,—what next? Follow out that question. Suppose every obstacle overcome; give your savage every advantage of civilization to the full; suppose that you have put the Red Indian in tight shoes, taught the Chinese how to make Wedgwood's ware and to paint it with colours that will rub off, and persuaded all Hindoo women that it is more pious to torment their husbands into graves than to burn themselves at the burial,—what next? Gradually, thinking on from point to point, we shall come to perceive that all true happiness and nobleness are near us, and yet neglected by us, and that till we have learned how to be happy and noble we have not much to tell even to Red Indians. The delights of horse-racing and hunting, of assemblies in the night instead of the day, of costly and wearisome music, of costly and burdensome dress, of chagrined contention for place or power, or wealth, or the eyes of the multitude, and all the

endless occupation without purpose, and idleness without rest, of our vulgar world, are not it seems to me, enjoyments we need be ambitious to communicate. And all real and wholesome enjoyments possible to man have been just as possible to him since first he was made of the earth as they are now, and they are possible to him chiefly in peace. To watch the corn grow and the blossom set, to draw hard breath over ploughshare or spade, to read, to think, to love, to hope, to pray,—these are the things to make man happy; they have always had the power of doing these, they never *will* have power to do more. The world's prosperity or adversity depends upon our knowing and teaching these few things, but upon iron, or glass, or electricity, or steam in nowise. And I am Utopian and enthusiastic enough to believe that the time will come when the world will discover this. It has now made its experiments in every possible direction but the right one, and it seems that it must at last try the right one in a mathematical necessity. It has tried fighting and preaching and fasting, buying and selling, pomp and parsimony, pride and humiliation,—every possible manner of existence in which it could conjecture there was any happiness or dignity, and all the while, as it bought, sold, and fought, and fasted and wearied itself with policies and ambition and self-denials, God had placed its real happiness in the keeping of the little mosses of the wayside and of the clouds of the firmament. Now and then a wearied king or a tormented slave found out where the true kingdoms of the world were, and possessed himself, in a furrow or two of garden ground, of a truly infinite dominion. But the world would not believe their report, and went on trampling down the mosses, and forgetting the clouds and seeking happiness in its own way, until at last, blundering and late, came natural science, and in natural science, not only the observation of things, but the finding out of new uses for them. Of course the world, having a choice left to it, went wrong as usual, and thought that these mere material uses were to be the sources of its happiness. It got the clouds packed into iron cylinders, and made them carry its wise self at their own cloud pace. It got weavable fibres out of the mosses and made clothes for itself, cheap and fine,—here was happiness at last. To go as fast as the clouds and manufacture everything out of anything,—here was paradise indeed! And now, when in a little while it is unparadised again, if there were any other mistake that the world could make, it would of course make it. But I see not that there is any other; and, standing fairly at its wits' end, having found that going fast, when it is used to it, is no more paradisaical than going slow, and that all the prints and cottons in Manchester cannot make it comfortable in its mind, I do verily believe it will come finally to understand that God paints the clouds and shapes the moss-fibres that men may be happy in seeing him at his work, and that in resting quietly beside him and watching his working, and—according to the power he has communicated to ourselves and the guidance he grants—in carrying out his purposes of peace and charity among all his creatures, are the only real happinesses that ever were or will be possible to mankind."

The volume concludes with a *fantasia* concerning the War, with the following mixture of "cymbal, gong and psaltery," by way of concluding strain. Many fine things have been said, sung, and symbolized, concerning the French alliance, but scarcely anything has been uttered so magnificent as the following rhapsody:—

"Who dares say that one soldier has died in vain? The scarlet of the blood that has sealed this covenant will be poured along the clouds of a new aurora, glorious in that Eastern heaven; for every sob of wreck-fed breaker round those Pontic precipices, the floods shall clap their hands between the guarded mounts of the Prince-Angel; and the spirits of those lost multitudes, crowned with the olive and rose among the laurel, shall haunt, satisfied, the willow brooks and peaceful vales of England, and glide, triumphant, by the poplar groves and sunned coteaux of Seine."

We cannot close this volume without regretting such waste of power, knowledge, and fancy. Mr. Ruskin has eloquence and taste enough to



interest the best audience of his age:—and he chooses to throw away the choicest gifts of nature on paradox.

*Letters from the United States, Cuba and Canada.*

By the Hon. Amelia M. Murray. 2 vols. Parker & Son.

Miss Murray went to the United States to study botany and social questions. She made a large collection of plants, rocks, fish, and fossils;—and changed very materially the views which she carried to America on “the peculiar institution.” Prof. Owen, we understand, finds much to interest the scientific mind in the first,—many very amiable and respectable people find much that is shocking in the latter. The botanizing and philanthropic Lady speaks out plainly on the Slave Question. That there may be no mistake in the matter, Miss Murray extracts “some observations from a work, which my *short* experience of a slave country induces me unhesitatingly to adopt as my own.” The observations are too long for our columns,—but among them we find it asserted, that slavery is the best system of labour for the negro in America. The negro’s condition has been ameliorated under it; and it has secured him constant work, maintenance, and a home—food, clothing, protection, and a doctor. It has drawn master and man together; improved sociality, prevented starvation, and diminished crime. Slaves have been asked by an archbishop if they preferred freedom in their own land to slavery in America, and they have universally replied *No!* Moreover, the system is of divine institution for excellent purposes,—and Abolitionists have been so wicked as to disregard the truth, and to deny this and other equally incontrovertible veracities. Negroes die out in freedom, and increase under slavery,—“therefore it is that the blacks in America cannot be made free for their own sakes, even if it were desirable that they should be for their masters’!”—and all this Miss Murray “unhesitatingly adopts as her own.”

Miss Murray, in one place, describes “the blacks” as “tricky, idle, and dirty”; in another she speaks of them as eagerly offering their services to her, begging her never to mind trouble, as they do not mind work. Of the free blacks in Cuba, she says that she believes they “are profligate and irreligious; and they look far less happy than their brothers in servitude.” As to the dreadful effects of attempting to suppress the slave trade from Africa, we have the following story, by way of illustration:—

“One of our captains having been capsized in his gig, within the bar of a river, his only hope of safety was to swim to shore, near a barracouta, where he expected to lose his life in another manner. The people belonging to it, however, succoured him, and received him with kindness; but, before returning to his ship, the slave-merchant requested his company to a distant building. Upon opening the door he was struck with horror at the sight of 500 blacks with their throats cut. ‘Do not look reproachfully at me,’ exclaimed the man; ‘this is *your* doing, not mine. I would willingly have avoided such a massacre, but you prevented me from getting the slaves off. I could neither feed nor provide for them; and self-preservation obliged us to dispose of them as you see.’”

To show that Abolitionists are all in a mistake about slavery, Miss Murray tells us of slaves so conscientious as to order themselves to be whipped, for offence committed. Others we meet with who obstinately refuse manumission. A free nigger is a low fellow; your real slave is your only true black gentleman or lady. Overwork is never heard of, and as for jewelry, “Lor, some of us have as much jew’lry as Missus!”

Upon other important questions Miss Murray

is equally decided. “Havana,” she says, “is a tempting prize, and the Spanish Government affording a fair pretext, who can wonder that there are filibustering expeditions?”—“Really,” adds this Lady, “I think Europe might be inclined to join with America in bringing the Spaniards to their senses!” Miss Murray thinks the island might be bought, as Mr. Pitt bought the Isle of Man, “of her family.” The cases are not very similar. But let us quit these controversies for pleasanter matter. Here is a Water Quadrille, at Newport.—

“We drove by Newport to the bathing sands, where gentlemen take charge of ladies in the surf: it was to me a very singular and amusing scene—numerous carriages, drawn up before a semicircle of small bathing-houses, containing gaily dressed occupants, who had taken their marine walk, or were waiting for the ladies, young and old, still frolicking about among the waves, children dancing in and out, gentlemen handing about their pretty partners as if they were dancing water quadrilles, and heads, young and old, with streaming hair dipping in and out: it was very droll, very lively, and I daresay very amusing to all engaged. No accident has ever occurred here, for the bay is protected by capes on each side, and the water is shallow for some distance out.”

This is not unlike the Malabar water-dance, where the white-sandalled maidens in the flood

—lean on their lovers, all panting and warm  
With laughter, and splashing the waters about.

Among social traits, we may notice the pleasant fact recorded in the second volume. Miss Murray, when at Savannah, passed the *Pulaski* Hotel. “It is so called,” she says, “in memory of a fine steamer of that name, which, before boilers were well regulated, blew up and engulfed members of almost all the principal families in this place. One family, consisting of thirteen, lost eleven individuals; only the father and one infant were left behind.” The *Pulaski* Hotel must hardly have been a pleasant place for this bereaved pair to have boarded at, but on some such customers the landlord probably depended for patronage.

In conclusion, let us remark, that Miss Murray attempts to deal with too many questions at once, and she is not so successful as with a dish of chowder,—“a most praiseworthy preparation, enabling you to eat soup and fish at one time.” It is difficult, too, to make out what she likes and what she dislikes; and though she complains of mosquitoes, she declares “they are not a bit worse than our gnats and midges.” Here and there we have an odd assemblage of ideas. Thus, she tells us of a sermon on Christ’s obedience, that “the experiment of obedience, if fairly tried, will never fail to convince the sceptic and strengthen the believer. Dinner was at three o’clock.” She is comforted touching the cholera at Newport, as “it is *only* carrying off the profligate and debilitated”; and she adds the assurance, that she “should particularly dread any epidemic falling upon a people *which, as a general rule, look so overworked, and fragile, and thin, as these northern Americans.*” At Ocala, a negro girl had brought in her hand an old iron pan with a hole in it, and a spoutless teapot. She asked in which utensil the tea was to be made. “I said we had better put the tea into the one that had no hole in the bottom, and so we made something like tea. Next morning I was surprised to find some bits of greensand rock, containing fossils.” In such wise, throughout the work, Miss Murray “puts that and that together.” The authoress of this work thinks that her “statements, made with fidelity and accuracy, ought to be welcome.” How welcome they are likely to be to some persons in the States may be guessed at from her remark, intended to be apologetic, that “should anything here written excite bitter feelings, or cause in-

dividual pain, the error must not be thought intentional.”

*Encyclopædia Britannica.* Vols. VII.—IX. A. & C. Black.

A few months ago we offered some hints to the proprietors of the ‘*Encyclopædia Britannica*,’ against the want of care displayed in the reprint of certain articles. Our hints, we are glad to see, were taken in good part. In future numbers we hope to find the suggestions thrown out bearing fruit, to the mutual advantage of reader and publisher. Meanwhile, having satisfied our critical conscience by a sound piece of fault-finding on the former occasion, we may now draw attention to the better features of the ‘*Encyclopædia*.’

The new articles are, in many instances, the best of the whole work. Even where these are brief, we are glad to find that they are well studied, carefully written, and based on original reading. We would select—as a specimen of the shorter class of articles—the brief account of Fashion. It bears the initials J. D.—n—x, which we cannot be wrong in assigning to our pleasant friend Dr. Doran.

From this article we will extract a few amusing paragraphs. Here is the learned Doctor’s account of “fashion.”—

“It was the ordinary remark of the fashionable Dr. Graham (in the days of Horace Walpole), when consulted by a patient.—‘Sir, your disease is very extraordinary, but it is common enough.’ This paradoxical definition may be very well applied as interpreting the word ‘Fashion.’ The latter is doubtless an extraordinary thing commonly adopted. It will seem still further paradoxical to assert that what is ‘fashionable’ is ‘vulgar’; but when it is recollected that ‘vulgar’ implies something popularly observed (the word being derived from ‘volk,’ ‘people’), the paradox is no longer apparent. The Latin terms *vulgus* and *vulgaris*, like our own translations of them, are not intended to convey anything complimentary in them. The designation *vulgus* was contemptuously flung at the ancient Germans by their Roman antagonists. The sons of Herman accepted the name, and the German ‘volk’ soon became the fashionable or popular equivalent for ‘patriots.’ In the term ‘mode’ we have something of a similar meaning. It is derived from *mos*, a manner or custom. This word in its plural form, *more*, signifies ‘morals,’ by which is meant manners, which, if not, ought to be, in fashion. As in Latin the difference of number alters the signification, so in French does the change of gender. ‘Le moral,’ of a woman, is, for instance, by no means the same thing as ‘sa morale.’ In deriving *mode* from ‘mos,’ we follow the lexicographer Boiste. We may add, however, that another Latin word, ‘modus,’ is not altogether to be set aside as the original of ‘mode.’ It implies a due proportion, neither more nor less; a just measure or manner; and to be in the mode, according to this rendering of the original, is not to be extravagant, not to be in excess in anything. He who adopts *this* mode will find himself possessed of the most valuable of fashions—the true ‘*factio nobilium*’; although Livy had not the same application in his mind when he wrote the words just quoted.”

Afterwards we find examples of the caprices of fashion.—

“Some one has defined ‘fashion’ as being ‘the tyrant of fops and females.’ The definer might have added that the artificers in fashion’s service are often the victims of fashion’s slaves. There is nothing so powerful, so absolute, so imperious, and so transitory, as this same fashion. Napoleon himself was jealous even of this so-called goddess; and he condescended to sneer at her votaries, by saying that nations are sheep-like, and ready to follow the first who sets a strange example. The simile is rickety, and is not entirely correct. We have never heard of any one who followed the fashion set and advocated by Asclepiades, who tried to bring cheap locomotion into general favour, and who travelled about the world on a cow, living on her milk by the way. The

above is an example set, which has never been followed. We may cite, on the other hand, a fashion followed, the originating example for which no one has yet discovered. We allude to 'smoking.' Of course, at this word, the thoughts naturally revert to Sir Walter Raleigh and Virginian tobacco. There were pipes, however, in our old monasteries, and the monks smoked 'colt's-foot' to keep the marsh air out of their stomachs. The fashion is probably of Eastern origin. That mention is not made thereof throughout the 'Arabian Nights' is no proof to the contrary, for we believe that in that picturesque series the undeniably prevalent Eastern fashion of opium-eating is not even alluded to. Fashion, in its sense of the way of doing a thing, is not confined to matters of dress alone. It extends itself to far sublimer subjects, rules our manner of life, gives opinions to those who have none of their own, and is sometimes powerful even in *articulo mortis*. As a sample of the last, it is only necessary to name the case of Father Sachot, the priest of St. Gervais. In the middle of the seventeenth century he was the fashionable confessor at death-beds. Happy was the moribund who could secure the pleasant presence of the not too exacting Father Sachot. On the other hand, the patients on whom he could not wait, and who were unable to receive absolution at his hands, were miserable, and obstinately refused to die with solemn aid from any other hand. Men 'of quality'—as it was, and is, the bad fashion to call a certain class of persons, without reference to the question of good or evil quality—men of quality thought more of Father Sachot than of their heavenly Father. A similar mistake possessed those who, in our great-grandfathers' days, flung away their thousands upon a flower. The Egyptians worshipped onions, for the semi-reasonable cause that they symbolized a god. The tulip-fanciers had little regard, when contemplating their petalled favourites, for either flowers themselves or the god at whose bidding they had risen into beauty. As La Bruyère remarks, they simply worshipped their tulip-bulbs, and would have adored carnations if carnations had been more in fashion. As in flowers, so have we had a fashion in colours. The 'couleur Isabelle' was a dirty buff. It was adopted in honourable memory of the condition of the linen of Isabelle, the *gouvernante* of Flanders, who refused to change any portion of her dress during the long protracted sieges of Ostend. The 'patches' on the cheeks of the belles of a century and a half ago were assumed in order to give consolation to a princess suffering from a natural eruption. There was more sense in the fashion of patches as adopted by the lightly-clad ladies of the Samoa Island. This 'fashion of spots,' as it is called, or *sangisengi*, consists in the raising of small blisters with a smouldering wick of native cloth, a material which will not blaze. When the blisters are healed, a natural patch is left, which is lighter than the original skin. This indelible spot is planted on the cheek, not for beauty's sake, but with something of the purpose which supplies our churches with painted windows; namely, in pious memory of deceased relatives, or in grateful acknowledgment of benefits received.

Dress is a great topic, as Dr. Doran has well proved. And as fashion concerns itself very deeply with the outward habit, we will quote the following from the Doctor's amusing gossip.

"The most pious of men, it may be observed, were not above some regard for fashion, even with reference to very small matters. Thus, in the days of Elizabeth and James, no Puritan divine ever went to bed but with his head in a night-cap of black silk tipped with white. Under the same sovereigns, doctors of medicine and privy councillors sank to sleep in night-caps wrought with gold silk. Similar head-gear was worn by our princes. At the marriage of Frederick Prince of Wales, the ill-conditioned son of the worse-conditioned George II., the royal bridegroom was splendid at night in his robe of gold tissue and a night-cap wrought with gold silk. Thus attired, he glided among the crowd of fashionable people who stood in the bed-room to greet the illustrious pair; and with this marriage went out the unseemly fashion of such public greetings. We have before alluded to the long prevalence of some fashions. We are inclined to think that the excessive

growth of the nails, as indications of rank (the wearers of them being necessarily above manual labour), a fashion not confined to China, but followed also in Upper Nubia, where the growth is encouraged by holding the nails over small fires of cedar wood; we are inclined, we say, to think that such fashion, if it does not date from the time of Adam, prevails in the localities named, only because of him. There is, at all events, a Rabbinical tradition which says, that before the fall, Adam and Eve had a transparent covering, a robe of light, of which remnants remain to mankind in the nails of the hands and feet. To encourage the growth of the nail was, probably, in its original sense, only to recover as much as possible of the robe of light which decked the forms of the parents of mankind. Did the old British astronomers wear green robes with any reference to the older legend in the East, that the original colour of the father and mother of men was a sea-green? That colour is said to have been sacred in the East long before the time in which the Prophet of Islam adopted it as the holy hue, which none might thenceforth wear save the members of his own family; and the fashion may have been adopted by the father of the faithful in remembrance of its traditional connexion with the father of us all. The green, for dress, whether as assumed by British astronomer or prophet from Yemen, was in better taste than a mode of our Saxon ladies who, before the Norman invasion, thought they heightened their beauty by dyeing their hair blue! They seldom, however, changed the fashion of their garments according to the variation of the seasons. The summers then, as now, seldom came to maturity, and it was this fact which induced Boerhaave to prescribe the old Saxon custom as a good sanitary fashion. 'In England,' said Boerhaave, 'a man should never lay aside his winter costume until Midsummer-day, and he should put it on again the day after.' If this fashion, with some necessary modification, were adopted, one happy consequence would undoubtedly follow; phthisis would not be the fashionable, or rather national, malady of England. Madame Cottin, in her 'Mathilde,' says that modesty is the most seductive of garments. The assertion is one made in the fashion of the good ladies of the last century, who thought themselves moralists. They all err in their mode of giving a meretricious recommendation to modesty; and the too-joyous Irish bard was not much more silly employed, when he anathematized flannel and sought to give *éclat* to the ague."

Some subjects are treated in this new edition of the 'Encyclopædia' at great length and with rare knowledge of the subject. Such an article is Col. Portlock's paper on Fortification. In these warlike times it will make useful and popular reading. The account of the great sieges is not less interesting than any romance. We will quote some parts of Col. Portlock's concluding paragraph:—

"Zastrow, in commenting on the systems of Montalembert, remarks, 'the appearance of the system of Montalembert has overthrown all which was before considered good and excellent,' and the Germans have acted upon that dictum both in their teaching and in their constructions; but now another writer, who, like the early Italian writers on the art of fortification, is an architect by profession, has endeavoured to replace the massive masonry works of Dürer and Montalembert by equally massive earthen defences. In his system is seen a ditch 50 feet deep and from 150 to 300 feet wide to afford earth for a rampart rising at its inner crest to about 60 feet above the plane of construction, and formed into five concentric parapets, being in fact so many *fausse-brayes* of the old Dutch system. Such was the system when first proposed to the consideration of the corps of engineers, but now—is it too much to say?—partly from the remarks then offered upon it, the exterior circle has been shaped into something very like a bastioned trace, so as to flank the ditches by strong narrow bastions or caponnières, thus introducing the German or Dürer principle in combination with the Italian one. The Haxo principle of casemated batteries appears to be that adopted by Mr. Ferguson for his guns, and he imagines that he can thus gain the increased fire of several tiers of guns without the inconveniences consequent upon case-

mated masonry buildings. It is to be regretted that Mr. Ferguson should have charged upon the corps of engineers illiberality, because they hesitated to publish in their professional papers a scheme of defence not even then matured by its author, and not supported by any estimate of its cost; and further, because they have pointed out that the caponnières or the lower flank of his bastion built up against the earthen scarp would be destroyed with ease at a considerable distance, and the main ditch, when dry, left without defence, as the lofty battery alone could afford it no protection. So far from engineer officers rejecting improvement, from whatever source it may come, it may be asserted with justice, that they are quite ready to admit the ingenuity of Mr. Ferguson, though they may not be prepared to admit that a multiple general intrenchment, without interior flanking defence, would really render a fortress impregnable; and they believe that ere long an accurate description of the works of Sebastopol will prove that the Russians could not have derived their ideas of defence from works which, like those of Mr. Ferguson, require ditches of enormous depth, and ramparts of vast height, the work of great time and cost. It has been well stated by the French translator of Zastrow, that the reduction of a place may be considered as a certain amount of work to be performed, the magnitude of which depends on various elements, amongst which the disposition and nature of the works constitute the most important; and that the attack has to perform this work in a certain time, and with certain means, amongst which the principal elements are the quantity of heavy artillery, and, it may be added, the nature of the ground over which the approaches must be carried. When, therefore, it is said that a work fortified on Vauban's first system would fall on the twenty-eighth day,—on Cormontaigne's, with a cavalier intrenchment in the bastion, on the thirty-first,—it must be remembered that this implies the possibility of steadily advancing the approaches over a soil easily worked by the sapper; but should the ground be rocky, and every inch require to be gained by hard and incessant toil, protracting the time during which the sapper is uncovered, and therefore greatly adding to the daily losses of the trenches, these periods may readily be extended to twice or three times the ordinary length. Southern Sebastopol, for example, has now fallen—the intelligence having arrived whilst these last few pages have been passing through the press—and it has cost a year to obtain this signal triumph over an enemy who has exhibited in its defence the highest qualities of military skill and bravery. In this remarkable siege the assailants have laboured under every disadvantage; they have toiled over ground most difficult to sap, and they have been unable to shut off from the enemy, by a perfect investment, those supplies of stores and men which have changed a garrison into an army, and enabled the defenders to keep up to the last that war of sorties and of intrenchments which was so strongly advocated by Vauban. When at length the Russians yielded up the place, interior intrenchments were yet existing sufficient to check the progress for a time even of victorious soldiers; but the enemy feeling that, commanded by the Malakhoff, these intrenchments must have fallen before another day's attack, and that their retreat would have been then cut off, abandoned them, and thus again confirmed the experience of more than 150 years, that the attack, when conducted with skill and bravery by an army of sufficient strength, must finally prevail."

Several articles in the eighth and ninth volumes of this new edition of the 'Encyclopædia Britannica'—besides those on Fashion and Fortification—have attracted our marked attention by their general excellence; but we have quoted enough to direct the reader in search of general information to a copious source.

*The Pilgrimage, and other Poems.* By the Earl of Ellesmere. With Illustrations. Murray. A pleasant task is before any future Walpole who may be disposed to bring down his predecessor's Catalogue of "Royal and Noble Authors" to the time present. Few names in the modern list would figure more agreeably



than that of the Earl of Ellesmere. Remembering his outset in literature, we are justified in saying that an epithet of higher quality might have been attached to the fruits of his authorship, had he taken up literature as a craft, and not as a mere matter of amusement. Though Lord Francis Leveson Gower's translations are by no means unimpeachable, there is in them a certain union of vigour with elegance which promised more than their writer has since performed. The elegance exists still; the vigour is not so apparent. The execution has never been thoroughly matured, and hence, while Lord Ellesmere's long poems,—such as 'The Pilgrimage,'—the adaptation of Pindemonte's 'Donna Charitea,'—his version of 'The Paria,' by M. Michael Beer, the early-dead brother of M. Meyerbeer,—and other poems,—are generally feeble: there is hardly a single short "Copy of Verses" from his hand which is complete in form, however good it be in thought and real in feeling. The following (to give an instance) misses excellence by a few steps. Without any servile imitation, there is a touch in it of Campbell,—but the choiceness of language and the melancholy sonority which give an undying charm to 'The Soldier's Dream' and 'The Battle of the Baltic' are absent.—

*The Military Execution.*

His doom has been decreed,  
He has owned the fatal deed  
And its sentence is here to abide.  
No mercy now can save;  
They have dug the yawning grave,  
And the hapless and the brave  
Kneels beside.  
No handkerchief wraps his eye,  
He is kneeling there to die  
Unblinded, undaunted, alone.  
His latest prayer has ceased,  
And the comrade and the priest  
From their last sad task released,  
Both are gone.  
His kindred are not near  
The fatal knell to hear.  
They can but weep the deed when 'tis done;  
They would shriek, and wail, and pray:  
It is well for him to-day  
That his friends are far away—  
All but one.  
Yes, in his mute despair,  
The faithful hound is there.  
He has reached his master's side with a spring.  
To the hand which reared and fed,  
Till its ebbling pulse has fled,  
Till that hand is cold and dead,  
He will cling.  
What art, or lure, or wile  
That one can now beguile  
From the side of his master and friend?  
He has gnawed his cord in twain;  
To the arm which strives in vain  
To repel him, he will strain,  
To the end.  
The tear-droop who can blame?  
Though it dim the veteran's aim,  
And each breast along the line heave the sigh.  
But 'twere cruel now to save;  
And together in that grave,  
The faithful and the brave,  
Let them lie.

Another promise of poetical achievement not fulfilled by Lord Ellesmere is to be found in his versatility. He is neither exclusively heroic nor constitutionally lachrymose; and though as a dramatic translator he has dealt with works as deep as 'Faust,' and as violent as the 'Henri Trois' of M. Dumas and the 'Ernani' of M. Victor Hugo,—when he comes to attempt dramatic invention we find him tilting as airily within the lists as if he meant to dispute the ground with Mr. Planché, and to rival that gentleman in highly-finished, intellectual *extravaganza*. The new 'Bluebeard,' here printed, has pleasant nonsense in it. Its demands on properties, scenery, and stage-management "excel the power" of most private theatres—though it was written for a private theatre. To conclude as we began, this is an agreeable volume, and worthy of the graceful poet from whom it emanates.

*Memoirs of Celebrated Characters.* By Alphonse de Lamartine. Vol. III. Bentley.

ONE of the minor attractions of the "Characters" by M. de Lamartine lies in their variety and strong contrasts. The concluding volume of the series opens with a dramatic portraiture of William Tell, which is followed by a most elaborate and magnificently wrought picture of Madame de Sévigné. As if somewhat fatigued by the labour devoted to perfecting this portrait, M. de Lamartine gives of Milton only a graceful outline sketch, which is by no means too flattering in its counterfeit presentment. This is succeeded by 'Antar,' an illustration of pictorial civilization in Arabia,—the period being described as "the century before Mahomet." The volume closes with Bossuet,—a full-length portrait, with no lack of accessories, bespeaking admiration for the great literary artist rather than reverence or esteem for the Eagle of Meaux.

The Lady and the Bishop occupy nearly half of the volume; and on these two 'Characters' the author has lavished all his power. His Swiss patriot will be admired none the less for the severity with which the Swiss people are judged; his Milton will be read here with some curiosity and much dissent; and his Antar will prove seductive to those who love glowing and imaginative pictures from the East. Good as these are in their several ways, all readers of this volume will unite with us in confessing that its great and abiding charm is in the Lady who never really loved anything but her daughter, and the Bishop who seems to have loved Heaven less than he did his Church.

The Tell of M. de Lamartine is the romantic Tell of tradition and of history in one. As there are some who doubt if Joan of Arc was ever executed, so there are others who hesitate to believe the story of the arrow sent by Tell through the apple on his boy's head. The author accepts the story in a poetical sense, and draws upon Schiller for the details. "Two distinct symbols stand erect by the cradles of the two modern liberties of the world, to personify their opposite natures. On the one hand Tell with his arrow and the apple; on the other, Washington, with his sword and the law." We have the peasant-hero for peasant-patriots,—for a proud and aspiring people a martial deliverer.

Milton is censured by M. de Lamartine as a politician, because of his defence of regicide, "but if his pen," he adds, "was sometimes cruel, his character as a citizen was never base." We are thankful for so much charity! As a poet, the French author thus disposes of Milton: "The *Paradise Lost* lives, and deserves immortality for certain passages. But as ages roll on, Milton will decline and Shakespeare advance, because the former imitated while the latter created. A single scene of *Romeo and Juliet* reveals more soul and draws more tears than the whole of *Paradise Lost*." M. de Lamartine calls Milton the "Belisarius of poets," but Belisarius was not blind, and the statue of Augustus seated, with extended hand, propitiating Nemesis, is very unsatisfactory proof of the great soldier's poverty. We may add, that when M. de Lamartine talks of the children of Milton conducting their father "along the neighbouring hills of London," we are reminded of what our pages contained under the head of 'French Authors on English Subjects,' in our number for the 12th of September, 1845.

The story of Antar, the shepherd, warrior, and bard, is known to English readers by Mr. Terrik Hamilton's translation from Asmai, in four volumes. In a few pages, M. de Lamartine brilliantly describes all that we care to know of

a romantic hero, whose "noble compositions, often rising to an equality with Homer, Virgil and Tasso, in many of its essential components, is recited to this day, under the tents of the wandering tribes in the deserts of Damascus, Aleppo, and Bagdad." The French author's version of the story is as gorgeous, bustling and impossible as a *ballet* at the *Académie Impériale*; but we will leave this theatrical portion of the volume to enter the boudoir of Madame de Sévigné and the study of the plebeian "*Bos suetus aratro*."

The skilful artist, in his manner of representing the Lady, reminds us of Lawrence. He has heightened the graces and concealed the defects. "Let us glide quickly over these stains" is his own remark, when he finds he has under his hand a woman of abounding sentiment and very little heart. This opinion of our own with regard to the character of Madame de Sévigné will seem heresy to her worshippers. They would have infinite trouble, however, to prove that she had more heart than sentiment, or as much wisdom as knowledge. Considering her wit, it is astonishing that, with all the world before her where to choose, she selected for her husband a handsome libertine with an empty head—a man who cared for any woman but his wife, who left her to be wooed or seduced by any gallant who dared to make the attempt, and who lost his own life in a duel for the sake of a worthless woman, commonly known as "Lolo." One of the most touching incidents of Madame de Sévigné's life was, her visit, as a widow, to this woman, in order to obtain from her the portrait, the lock of hair, and other love relics of her husband, that she might have in her own holier keeping the tender memorials of a man whom she had herself loved, but whom she had soon ceased to respect. This incident justifies Middleton for what has been called an unnatural scene in his comedy of 'Blurt, Master Constable,' written many years previously, and in which Violetta visits the courtesan Imperia, and demands of that "star of Venetian beauty," not, indeed, the memorials of a faithless husband, but the very body of the traitor. "By your leave, sweet beauty, pardon my excuse which sought entrance into this house. Good sweetness, have you not a property here improper to your house?"

The general reader will, perhaps, be astonished to hear that Madame de Sévigné was a coarse woman—coarse even in her letters to her daughter, to whom she wrote touching her son's amours with Ninon de l'Enclos, who had been the mistress of that son's father. It is, however, very well known that her letters were not fit for publication as they were originally written. The early editors had to erase indelicate passages, blot out gross phrases, and omit some letters altogether. The writer was famous for her repartees, and contemporaries tell us that they were anything but savoury. Her stories, too, were of the very broadest. The Minister Walpole never listened to broader from, or told broader to, Queen Caroline. At the very moment that the French Euphuists were dealing in dainty phrases and leading unclean lives, Madame de Sévigné, then a young Lady, lived an irreproachable life, but loved gossip of a very contrary quality. It is either one of her editors or Bussy himself who expresses a belief that she talked coarsely while she lived chastely, in order to reprove the prudish who blushed at ill names more than they did at ill deeds!

These truths may be borne in mind while we do full justice to the Lady for her good qualities. She could not mix in the society of her day without being contaminated; but we may be grateful to the learned and judicious admirers who have edited her letters and taken care that

they should not contaminate future readers. As we now have them, they are the glory of the writer and the delight of the reader. They are as sublime as Bossuet, when treating of death,—earnest as Pascal, when discussing the dread Hereafter,—comic as Molière, when describing salient points in contemporary character,—and gracefully farcical as Scribe, when painting the peccadilloes of domestics and recounting the dismissal of a footman who was above turning hay.

M. de Lamartine tells us, that “no other woman was ever so completely a mother.” She was too much so towards her daughter, and too little so, too cold in her affection towards her son. She had no entire heart for anything human or divine, but for her daughter. Arnauld d’Audilly plainly perceived this all-absorbing child-worship, when he solemnly called the mother a “pretty pagan.” To secure for this child a brilliant position, she flung her into the brilliant vortex of Versailles, where the marriageable young lady danced in ballets with the most licentious of kings, received homage from Beuserade, and failed to find duke or peer willing to marry her. At length a gentleman of inferior quality was met with, and M. de Grignon espoused the cold Cartesian. “He has,” writes Madame de Sévigné, “fortune, rank, office, esteem, and consideration in society. What more should we require?” But the mere worldly woman is still more clearly seen in more detestable allusions made to the widower about to become the husband of her child. “His former wives have died, in order to leave a place for my daughter; and destiny, in a moment of unusual kindness, has also taken away his father and his son. So we make no hesitating terms, and we feel ourselves much indebted to the two families who have passed away before us.” Even M. de Lamartine calls this “almost heartless,” and her joy at the deaths named above as “almost beyond decency of expression.” Had his censure been lighter by a word, it would have been, as it ought to have been, all the heavier.

There was, however, something at once grand and touching in the unselfishness of her love for her daughter. She sacrificed her own life to save that of her adored child. M. de Lamartine thinks that in the perfect story of this unparalleled love, “mothers may learn to love as much, while daughters may be taught to love still more.” He and other commentators on this “passion” have failed to see that the mother loved unwisely,—made all the sacrifices, instead of being the object of sacrifices made by her child; and, as will ever be the case under similar circumstances, found less love on one side, for the very reason that there was too much on the other.

The contemporaries of this love were very right when they called it “passion.” Out of it, there was no true, womanly heart in the brilliant French Lady. Without being very religious herself, she could enjoy the idea of a massacre of heretics; and could even jest at the inhuman slaughter of peasants, men, women, and children, who had done nothing worse than pelt the governor of their province. M. Sainte-Beuve says of her, indeed, that her kindness was equal to her grace. Here is an illustration of her womanly kindness. She had been speaking of cold-blooded massacre in the streets, and she adds: “The mutineers of Rennes fled long ago; the good must suffer for the ill-conducted; but I find it all perfectly right. . . . Sixty citizens have been captured, and the hanging-matches will begin to-morrow. This province affords a fine example to all others, particularly in inducing them to respect their governors and governesses, not to insult them nor fling stones

into their gardens. . . . You talk very pleasantly about our miseries. We are no longer the *roués* we were,” says this delicate lady, punning on the “wheel” of the executioner: “We have one once a week, merely to keep justice going; and the change to hanging appears to me now something positively refreshing.” Delicate creature! Age or sex, what was it to her? The sufferers were only peasants. But let a gentleman turn criminal, and see how heartily she will struggle to save him from the gallies! An aristocrat is not, in her phrase, “the stuff for a galley-slave.” The poor peasants of Brittany, men and women, lads and maidens, for their death-struggles she had no sympathy; but when that most stupendous of swindlers, the wealthy Fouquet (her zeal for whose rescue was, as M. de Lamartine delicately puts it, “beyond the desire of justice”) was condemned to perpetual imprisonment for his enormous crimes, she flings up her hands, casts loose her hair, beats her breast, and wildly calls the King’s justice an “unrelenting and despicable vengeance!”

These are some of the “stains” over which the accomplished author thinks it is as well to glide. He is more diffuse when treating of Madame de Sévigné’s religious character. She “involuntarily followed” the orthodox Catholicism of Versailles, while she was in private a Jansenist,—saw no difference between the duties of youth and age than that, when old “we must seek to gain by our good qualities all that we lose in external attraction,”—and mixed up beautifully-expressed convictions of the omnipotence of God with jokes on court news and comic reflections on concubines. She was as impulsive and changeable as her father,—who jumped up from the sacramental altar on Easter Sunday, and ran off to second a friend in a duel.

Bossuet is, perhaps, the ablest, certainly the grandest of the portraits contained in the entire series. M. de Lamartine paints him at one stroke, by describing him as essentially, emphatically, and exclusively “Priest.” The plebeian boy, who passed all competitors at school, and who held preferment as soon as he entered his teens, began his career by preaching a sermon in a French drawing-room, with all the wits, *roués*, and *précieuses* of a fashionable circle to listen to him. This was the first step in a career of almost uninterrupted success; and the author can account for everything save Bossuet’s love for Horace. But Luther as ardently loved Plautus. It is hardly worth while inquiring why Bossuet was for ever reading the one as Luther the other. The Abbé Gaume, who execrates all classical lore, stoutly condemns both, authors and admirers.

The great Agitator of the Church, as he was subsequently called, had a more singular taste than the one for Horace; and the austere young priest resorted nightly to the theatre, to learn how to carry his drapery and modulate his elocution. He made amends for this weakness by writing vigorously against the stage! He himself went to the play with a good end in view,—like that other holy man, described by Madame de Sévigné, who cheated at cards for the benefit of his favourite charity. Bossuet was scarcely nicer on the question of gaining converts. As long as he could present groups of them to the King, he troubled himself very little as to their quality. M. de Lamartine justly remarks, that “Bossuet was never forgetful of the Court when speaking of Heaven.” It was for this reason, perhaps, that he compared Anne of Austria with the Virgin Mary,—with an impious allusion to the son of the former! He was occasionally as illogical as he was impious, and never more so than in the sermon wherein he affected to show that Charles the First lost his

head because Henry the Eighth had rebelled against the Head of the Church.

But his own King and his own Church hardly knew whether to hail Bossuet as friend or foe. He obligingly negotiated the disposal of cast-off royal mistresses, but was inconveniently urgent in pressing upon the King to abolish the beautiful troublers altogether. He upheld the royal authority against the Pope,—claimed liberty, even in matters of faith, for the Gallican Church,—played one against the other, and would fain have had both, Church and King, beneath himself. He was, in his way, as much of a reformer as Abelard had been, but he was not so tolerant. He allowed King and people to differ on his side against the Pope; but he would not sanction liberty of conscience when it no longer favoured his own views. He is not the only great man who has exhibited this weakness. Luther, Calvin, and Wesley were like him in their several ways. Bossuet was the grand tribune of the sovereign and Church of France against the spiritual power of the Pope; and he expected the Archbishopric of Paris for a reward. But then he was high priest against that same sovereign and Church as regarded liberty of conscience. The King would not make him Archbishop. He gave the office successively to more noble and less worthy men, with the aristocratic *de* before their names. Bossuet will be longer remembered, particularly in connexion with his humble Bishopric of Meaux. Even now the De Harlay and De Noailles, who usurped his place in the archiepiscopal palace in Paris, are forgotten. The Eagle of Meaux would fain, however, there have built his eyrie,—for he loved splendour, was not averse to generous living, liked society, and was a little addicted to falling into debt. He pushed what the author justly styles the “impious principle” of maintaining that the religion of the subject must necessarily conform to that of the sovereign, to such a fatal extent, that he at last exultingly delivered to death, in varied forms, the unhappy people who dared to think otherwise and to act in accordance with their thoughts. He carried out in France what Davaux not much later, and a modern writer more recently, in a celebrated letter, recommended for the pacification of Ireland,—the suppression of dissent from Rome by the slaughter of the dissentients. Here, again, M. de Lamartine, as when he “glides over the stains” in the character of Madame de Sévigné, hastens, as he says, to throw a veil over the awful features of Bossuet. But the truth still remains, that Bossuet sanctioned the torture and slaughter of his fellow-countrymen for no worse offence than for daring to differ with him in religious opinions. The author confesses that the priest was swollen with pride, and believed himself to be the Avenger of God. But he who could not feel for the physical sufferings of others dreaded them for himself; and he who expressed such concern for his flock recommended, as his successor, one whom he knew to be unworthy. Here is a saddening picture of a great man—who had great defects as well as qualities—in his last moments.—

“The dread of an operation, which it became necessary for him to submit to, prevailed over the firmness of the philosopher and the virtue of the Christian: a fever of terror seized him, his voice became inaudible, his pen fell from his hand,—he could not himself write the note which summoned his confessor to prepare his soul for the doubtful result of this dangerous operation: he faltered at the idea of the torture to which art was about to submit him under the vague chance of recovery. His robust health and continual good fortune had ill prepared him for this punishment. He compassionated his own body,—he who had felt too little pity for the tears and tortures endured by so many proscribed Protestants:



he wept not at the thought of death, but he shed tears at the anticipation of physical pain. His nephew, the Abbé Bossuet, profited by this weakness to induce him to solicit the King to bestow upon him the reversion of the bishopric of Meaux, an inheritance which would thus be consigned to an unworthy heir. Madame de Maintenon and the Cardinal de Noailles, who had no wish to comply with this blameable nepotism in Bossuet, or to sadden his last days by a denial, advised the King to defer the favour, and neither to grant or refuse it to this illustrious suppliant. Bossuet, during an interval of his malady, dragged himself to the court to solicit the King personally on his nephew's behalf. Louis XIV. received him as his spiritual father, but told him that the hour had not come for the disposal of his benefices. Fatigue and fever detained him several days at Versailles; and he there received the sacraments of the Church, and dictated his will. The enormous amount of debt which he had contracted by his negligence of domestic affairs and his prodigality, threw him into consternation. A mortal, but slow languor, succeeded to this increase of his disease; advantage was taken of this to convey him back to Paris. His sleep during the night was broken by deep sighs and delirious wanderings; he was heard to lament and resign himself in a loud voice. During the day he constantly directed the Gospels to be read to him, as the promises of which he had need to fortify himself against the dread of death. 'I frequently read, at his request, the same Gospel five or six times over,' says the friend who watched beside his couch. A train, perpetually renewed, of courtiers, friends, and ecclesiastics besieged his door. They felt that the resplendent glory of the age was about to be extinguished, and were desirous of gathering the last beams. The closing hours of great men present a spectacle which the world loves to witness and remember. Bossuet regained his serenity and hope of prolonged existence. 'I can perceive plainly,' said he 'that God has determined to preserve me.'

He was mistaken; his hour soon arrived, and he encountered it with dignity. He left a name which is pronounced affectionately or with intense dislike, even execration, according to the parties under which they who speak of him are enrolled. The Gallican churchmen hail him as their glory; the Ultramontanists depreciate even his qualities, which were incontestable; and the French Protestants, denying none of his merits, denounce him as the sanguinary oppressor of their Church. In such a "Character" M. de Lamartine had many difficulties; but altogether, it may be said to be the most masterly of the many which constitute a remarkable series.

*A Treatise on Electricity in Theory and Practice.* By Aug. De La Rive. Translated for the Author by Charles V. Walker. Vol. II. Longman & Co.

Electricity performs so many important offices—it is so active in directing the operations connected with vitality of both animal and vegetable organisms,—and it so decidedly determines some of the most important physical conditions of the inorganic world, that the studies of natural philosophers have been solicited towards this all-pervading agent in an irresistible manner; since it assumes the character of the connecting link between all the other departments of Science.

The result of this, is that the science of Electricity has been more fully developed than any department of experimental philosophy, Chemistry not excepted. During the present century the mental power which has been applied to the study of electrical force has been of the first class. The highest order of intelligences have been wrestling with the most potent of the known physical forces, and it has been compelled to disclose many of its secrets—to develop the mysteries of several of its laws.

In all the languages of Europe we find treatises of value on Electricity: hence the complete study of this science required an unusual amount of knowledge on the part of the student, and an especial degree of industry. To lighten this labour—to accumulate within moderate limits all that has been done—was the desire of M. De La Rive. There are few more ardent and earnest students than the ex-professor in the Academy of Geneva, and he has from the fullness of his knowledge been enabled to produce a work of unusual excellence.

There is a peculiar involving power about Electricity. When once a man becomes devoted to the study of its phenomena he interprets all Nature's mysteries by its means. It is to him the key by which all secrets are opened—he sees in it the cause of almost every effect occurring around him. This is very marked in De La Rive's Treatise, and is the one point upon which it is necessary that the reader should be on his guard. It must be remembered, however, that this failing is not peculiar to this electrician: with one or two exceptions we find all electricians referring every phenomenon which is not understood to the agency of Electricity. Electricity is the scape-goat bearing the burthen of the sins of Ignorance.

Since this mysterious agent has been applied to so many useful purposes, for example, in the Electrotype and Electro-plating—in the firing of mines and the blasting of rocks—and especially in the Electric Telegraph—the surprised public are prepared to believe that Electricity can do everything. We have had schemes without number connected with Electricity. It was to become a motive power, and drive the ship and drag the railway train. Cities were to be illuminated by its radiant arc,—and night was to be compelled to rival the brilliancy of day. Heat of the highest intensity was to be produced by electrical arrangements, metals were to be fused by it, and boilers heated. Electric gas was to be produced at a merely nominal cost; and in all cases it has been promised that the compounds produced during the development of electrical currents should pay the whole cost of production. Pills gilded by electricity are readily swallowed, and in too many instances the credulous public have been severe sufferers. If, in addition to the ordinary routine of education, some acquaintance with the first elements of Physical Science were enforced in our schools and colleges such absurd delusions would cease. The questions of electric light, heat, and motive power resolve themselves into a very simple problem. Coal, distilled in the gas-works or burnt in the furnace, gives a certain equivalent of light, heat and motive power. What quantity of zinc or iron must be consumed in the electrical battery to produce the same effect, and what may be the comparative cost of the coal and the metal?

The chapter on the 'Calorific and Luminous Effects of Dynamic Electricity' in this volume will, if carefully studied, place these questions in a satisfactory light. The former volume treated of 'Preliminary Notions'—Static Electricity and 'Magnetism'; the present volume embraces the consideration of the 'Transmission of Electricity' and the 'Sources of Electricity,' and we are promised during the present year a Supplementary Volume, which "will contain two parts devoted, one to the Relations of Electricity with Natural Phenomena, the other to the applications properly so called, either to the Art of Healing, or to the Chemical or the Mechanical Arts."

We anxiously wait for this termination of a valuable treatise,—which has been most satisfactorily translated by Mr. Charles V. Walker,

to whom the author has confided the task of placing his labours before the English public.

*Memoirs of British Generals distinguished during the Peninsular War.* By John William Cole, H.P. 21st Fusiliers. 2 vols. Bentley.

THESE volumes contain memoirs of fourteen Peninsular generals, who, with one exception, were young, or rather not old, when they distinguished themselves in the field. The oldest on the file was Sir Thomas Graham, who was sixty when he gained the battle of Barossa. "The rest were in the prime vigour of their days," writes Mr. Cole, "with strength and activity of body which seconded the energy of the mind. Without this happy combination of mental and physical attributes, the duties of a general in the field will hang heavily on him who has to perform them." Such is Mr. Cole's exordium; but he follows it up by a consoling paragraph for the venerable captains of our own day, and makes this illogical application of facts.—

"Some of our late commanders in the Crimea have been mercilessly twitted with the sins of age and accompanying inactivity; but the charges are more easily made than proved. It is no fault of theirs, nor was it by their own desire, that a long peace has hung them up to rust for forty years, when many of them would much rather have been oiled and sharpened by constant employment. But events have shown, that on the day of battle the seniors have shaken off the weight of time, and have sprung into their saddles as if they had tasted the elixir of renovating youth."

First, the generals referred to are not blamed for being old. The question has been, should generals be appointed to important commands when they ought to be superannuated? Mr. Cole says that a man's "prime vigour" is essential to the spirited conduct of a campaign; and then, eager to avoid offence, declares that the generals who have been "hung up to rust" for forty years have lost nothing by the process, but have acted as though the elixir of immortality had been poured into their veins. The truth is, that he has set himself to disparage the criticisms of civil writers upon military men. Being happily furnished, by Sir Walter Scott, with a text of error, he is hard upon "unmilitary authorities," forgetting that military "authorities," in countless instances, have proved themselves quite as fallible by their discrepancies of statement and opinion.

Mr. Cole has other notions, quite as obsolete. He argues against the promotion of private soldiers, by successive steps, to high rank in the army, because in the respect paid to birth lies the "main secret of discipline;" and because the French marshals "during the revolution," while they took no precedence of our own generals in the field, could not "compete with them in the drawing-room." This is not a matter to be discussed in the abstract in a literary journal, neither is it so purely professional as Mr. Cole suggests. It is a question of history and of politics; but a civil writer may be competent, at least, to decide on the logic of an advocate, and we must say that Mr. Cole's reasoning is of the worst.

The Memoirs themselves are not, to any great extent, new in material or attractive in style. For the life of Sir G. Lowry Cole the writer has been supplied with information from Sir Charles Brooke Vere's work, privately printed, on the marches and movements of the Fourth Division; and for that of Major-General Le Marchant from a privately-printed biography in the possession of his son. The other subjects are—Sir John Moore, Sir David Baird, the Marquess of Anglesea, Sir Edward Paget, Lord Beresford, General Craufurd, Sir Thomas Picton, Lord Lynedoch, the Earl of Hopetoun, Lord Hill, General Ross,

and Sir Edward Pakenham. On the funeral of Sir John Moore Mr. Cole observes, quoting Wolfe's familiar line,

No useless coffin enclosed his breast,

"It has been sung in poetry, and repeated in chronicle, that Sir John Moore was buried without a coffin. That he was not arrayed in the usual habiliments of the grave, and that his 'martial cloak' was substituted for a shroud, are admitted facts; but a living officer of high rank, who was present, has been frequently heard to declare that the remains of the lamented General were certainly enclosed in a coffin. There does not seem to be any sound reason to suppose the contrary. He died in a fortified town, occupied by his own troops; artificers and materials could undoubtedly have been found, if required; and the funeral did not take place until several hours after his decease."

This reminds us of the objection to Campbell's lyric, that the coast near Elsinore is flat, instead of being a "wild and stormy steep." Is Mr. Cole a J.P., that he would deprive a poet of his licence? What would he say to that fervent writer, who talks of the "glory" on the "mountains" of "proud Bengal"? However, there being living testimony on one side and "no sound reason" on the other, we are content to think that Wolfe only wrote a poem of sublime simplicity, and did not imitate the accuracy of an undertaker's bill.

The original epitaph on Lord Anglesea's leg,

Here lies the Marquis of Anglesea's leg;

Pray for the rest of his body, I beg—

Mr. Cole quotes to condemn, adding, sententiously, "There is something absurd, almost objectionable, in any mortuary epitaph under such circumstances."

Among the few original anecdotes of the Peninsular War contributed by Mr. Cole the following is the best. It refers to the battle of St.-Pierre, at which Lord Hill commanded. Wellington came up late, and was only a spectator.—

"At one crisis of the action things were going badly; one or two colonels were either timid or incapable, and their regiments gave way under bad leadership and example; the French pressed on, and the centre of the British position was on the point of being forced. Hill, who had taken up his position on a commanding eminence, from whence he could embrace the whole field at a glance, descended rapidly from his height, and instantly threw his reserves into action to fill up the gap. For a moment he was moved to anger, and, being most unusually excited, muttered, half to himself, 'D—n it, this won't do!' Lord Wellington, who had just arrived, and was within hearing, whispered to his attending staff, 'Hill is beginning to swear—we had better get out of the way;' so extraordinary did it appear for that placid temperament to be ruffled into the slightest obfuscation."

The reader now knows sufficient of Mr. Cole's plan and of his manner to judge whether these Memoirs are worth perusal. We should add, that the portraits, bearing date 1839, appear to be second-hand.

#### NEW NOVELS.

*The Lady of Fashion.* By the Author of 'The History of a Flirt.' 3 vols. (Hurst & Blackett.)—"The Lady of Fashion" is not equal to some of the author's earlier works, although it contains traces of the skill that made the 'History of a Flirt' and 'The Manoeuvring Mother' so acceptable. The author has a firm touch in drawing scenes of domestic interiors, and the colouring is true without exaggeration. There is acute observation, with great power of reproduction. The author rarely rises into heroism,—but deals well and truly with a great variety of specimens of common average humanity that lies in the well-fed, well-dressed, and well-to-do middle ranks. There is no satire and no attempt at making wit, but there is plenty of good, sagacious common sense, which has often the same effect. The great fault in the

construction of this novel is, that it begins with one heroine and ends with another. Lady Caroline Barnadiston, a beautiful, elegant, and singularly heartless woman of fashion, married to an adoring husband not nearly so clever as herself, manages by her blandishments and extravagance to throw confusion into the sober Sussex family mansion, and all manner of envy and emulation into the hearts of her country neighbours. The different effects of the same cause upon the various domestic circles are smartly and clearly shown,—but the fortunes of the Lady Caroline and the misfortunes of her husband and his family are abandoned for the sake of following the course of Miss Kate Hayes and her five sisters. The matrimonial episode of Miss Kate is well written, but it looks like the half of another novel linked to the first portion of the book by the slightest possible incident. The close of Lady Caroline's career is abrupt,—the reader has not been prepared to receive it as a natural sequence; it is a forcible cutting of the knot, instead of an artistic disentanglement. The reader's interest has been so much frittered away amongst a number of personages and irrelevant incidents, that on closing the book he is left with a certain confused wonder what it has all been about. The author has undoubted talent; but she has made no progress since her first novel. In the art of constructing and developing a story she has, we are sorry to say, gone backwards instead of forwards, and this we should judge to be rather from idleness than any lack of power to do better. We wish she would give us another novel like 'The History of a Flirt.'

*Princess Ilse: a Legend.* Translated from the German by Lady Maxwell Wallace. (Bell & Daldy.)—"Princess Ilse" is a charming and graceful little legend of the rise and course of a German river. The moral is excellent, and enhances instead of deadening the interest of the story. We do not think that either children or grown-up people can fail to be pleased with the 'Princess Ilse.'

*Family Interests: a Story taken from Life.* (Hope & Co.)—Here is a story written with the intention of warning young women against marrying without due inquiry and knowledge of the persons they are about to marry. It shows, also, the strong legal power a husband possesses over his wife and all that belongs to her. It is written evidently by an unprofessional hand, but it has an air of truthfulness and individuality that leads us to suppose that it is "an over true tale." The power given by the laws of the land to a husband over his wife's fortune calls for redress and adjustment; but the thing chiefly needed is, that young women should cease from entering upon marriage from false motives,—that they should be true to themselves.

*A Book about Naughty Boys.* By Champfleure. (Edinburgh, Constable & Co.; London, Hamilton & Co.)—This is a very clever book, but calculated to inspire all who read it with a hopeless misanthropy and an entire despair of any good thing ever coming out of human nature, either grown-up or juvenile. The naughty boys are little demons, and their fathers and mothers are the same demons grown old and vulgar. The cleverness of the book is beyond all doubt or contradiction; but it is painfully unpleasant to read. Mr. Delteil, the suffering victim of the "naughty boys," is well drawn,—his simplicity and goodness and absence of mind—his Greek Dictionary of which he prints "one copy"—are true and touching; but they heighten instead of softening the very unpleasant picture of human nature which the author delights to set forth. The illustrations are impish, and any schoolmaster who sees them might be forgiven for wishing to be "at home" rather than "abroad."

*The Owllet of Ouelstone Edge: his Travels, his Experience, and his Lucubrations.* By the Author of 'S. Amolius,' &c. (Masters.)—This is a clever book; and it is amusing, albeit the wit is rather ponderous. It is a series of sketches of the different styles of clergymen, and of clergymen's wives, which are to be found in the Church of England. They are all well drawn, and have the look of being taken from the life. The prevalent faults of clerical domestic life are arranged in

generic order and pointed out, but without anything like ill-nature or unfriendliness. The book is likely to do good in the circles for which it was written, and the suggestions it contains are full of good sense.

*Dorothy: a Tale.* (Parker & Son.)—"Dorothy" is an excellent little story. There are no exciting incidents nor highly-wrought sentiments, but a great deal of excellent delineation of character. Dorothy herself is well drawn, and her progress from a self-willed, selfish, spoiled, domineering young woman, to a well-regulated, self-controlled rational being, is true to Nature and extremely interesting. The sketch of her step-mother is happily hit off, and is a life-like bit of portrait painting. A little more dash and vivacity and a greater variety of incident would be desirable in the author's future stories. 'Dorothy' is too still and uneventful to interest the general reader as much as the talent it displays merits. The author seems to have taken 'Heartsease' for a model, but those who take specific models rarely seize the peculiar touch of grace for which the original finds favour in the eyes of men. We recommend the author of 'Dorothy' to follow her own star, and we have little doubt but that it will guide her aright.

*Laura Gay: a Novel.* 2 vols. (Hurst & Blackett.)—"Laura Gay" is not the work of a practised hand; yet it lacks the freshness and spontaneity which in a first work written with ability make amends for many faults. The story is without interest and the style is feeble. Laura Gay is endowed with all the qualities that should adorn a heroine, but they are in a catalogued form, and not worked up into any semblance of humanity; she makes the most wonderful speeches we ever remember to have read, and they run on to many "lengths," to use the Green-room phrase. Here is a specimen taken at random. Standing upon the Palatine Hill she observes, without any sort of provocation, "Truth can only be pure objectively, for even in the creeds where it predominates, being subjective and parcelled out into portions, each of these necessarily receives a hue of idiosyncrasy, that is, a taint of superstition more or less strong"; and so on, for the space of three quarters of a page in a breath! The first volume is taken up with the sights of Rome, and the observations of Miss Laura Gay the heroine,—and of Mr. Charles Thornton the hero, and others of less note both male and female. At the conclusion of the first volume the lovers have come to a mutual understanding, and there is nothing in the world to prevent one of the highly appropriate and happy marriages which abound in the region of novels—but as there was a second volume to be written, some difficulties in the way of the reward of virtue were imperative. A misunderstanding is got up out of nothing, for the lovers are too sensible and excellent ever to do anything really wrong; the estrangement once begun is kept up, to the great distress both of the lovers and the reader;—but at last all mistakes exhale like mists as unexpectedly as they arose, and the book ends with their marriage, and the prospect of their being a singularly rational couple. To those who are sufficiently patient and disinterested to note them, 'Laura Gay' contains marks of promise and of talent; but the general reader, who takes up a novel for the sake of present amusement, will be apt to find 'Laura Gay' fatally dull.

#### OUR LIBRARY TABLE.

*General Guyon on the Battle-fields of Hungary and Asia.* Dedicated to Sir John Slade, Bart. (Hamilton, Adams & Co.)—General Guyon comes of a martial race. His grandfather fought at Minden; his father served, with glory, through the last great war; one brother was killed in an Asiatic naval battle; another fell, fighting under Lord Cornwallis, in Virginia; a third at the taking of York Town; two others on the Continent; Guyon himself, as a cavalry general, has the spirit of Murat combined with that judgment in which Murat was utterly wanting. At Branyiszko his achievements placed him among the heroes of the Hungarian epic; at Temesvar he routed the cavalry of



two Imperial armies. In 1854 he organized an Asiatic force to protect Asiatic Turkey, and only failed through the wretched jealousies of the Pashas in command. Afterwards some rivals in influence removed him, and he is left without a recognition. Mr. Kinglake, in this interesting memoir, brings out in full proportion and in brilliant colours, the character of Guyon, "patriot and hero." But he does more:—he enters upon a question of the greatest importance in his second part, entitled, 'The Asiatic Campaign,' explaining much that has led to the success of the Russians at Kars. The biography is clearly written, suggestive, popular in detail, and well timed. It deserves general attention.

*The Phasis of Matter: being an Outline of the Discoveries and Applications of Modern Chemistry.* By S. Lindley Kemp, M.D. 2 vols. (Longman & Co.)—Without the latter part of this title the somewhat affected character of the first would hardly explain the nature of this work. It is an introduction to the science of chemistry—a popular introduction to the knowledge of chemical facts. We had hoped to have found it a sort of chemical reading book. The great facts with which everybody is more or less acquainted can be so contemplated as to constitute desirable materials for literary art. It is one thing to know the facts of science and another to write about them agreeably. But Dr. Kemp's book is neither one thing nor another. It is not a manual of chemistry, or we should have found something about carbon amongst the non-metallic elements,—something about the other form of phosphorus, which every schoolboy knows will not burn his fingers,—something more about aluminium than that it occurs in grey scales, when every one has handled a bar of it at the Polytechnic. The deficiencies in Chemistry are so great as to render it useless as a guide to the present state of that science. Nor are we sure that Dr. Kemp has kept up better in the physiological department. To be sure, in Physiology the facts are so numerous, and the principles on which all are agreed are so few, that a man may claim a right to differ where so few agree. At any rate, we cannot say that Dr. Kemp has thrown any new light on the vexed questions where Chemistry holds out the hope of assisting Physiology. The part of the book devoted to Organic Chemistry is the most readable and interesting; and for those who are anxious to avoid settling the difference between physiologists for themselves, Dr. Kemp's book will serve as an indication of the important relations which exist between living bodies and the properties of their material elements.

*Observations on the Life, Disease, and Death of John Hunter.* By Joseph Ridge, M.D. (Churchill.)—This is not an uninteresting account of John Hunter's morbid tendencies, ill health, and sudden death; but it is written in an assumed quaint style, and is disfigured with peculiar and unusual expressions, which make it disagreeable to read. There is one great lesson that hard students and literary men may learn from it, and that is, that Hunter probably killed himself by taking too little sleep. "Four hours' rest at night and one after dinner cannot be deemed sufficient to recruit the exhausted powers of body and mind." Certainly not; and the consequence was, that Hunter died early. If men will insist on cheating Sleep, her "twin-sister, Death," will avenge the insult.

*Anatomical and Physiological Observations.* By John Struthers, M.D. Part I. (Edinburgh, Sutherland & Knox.)—This work consists principally of papers already published by their author in various medical journals. They are the contributions of a learned and laborious anatomist and surgeon to the science and art which he cultivates, and will be valued by the large class of students which he directs in Edinburgh, and will be found a not unacceptable addition to the literature of Anatomy and Surgery.

A series of papers contributed to the *Edinburgh Christian Magazine* by the Rev. N. Macleod, have been republished in a volume bearing the title of *The Home School; or, Hints on Home Education*. It is a religious rather than an educational work.—*The Geographical Word-Expositor; or, Names and Terms occurring in the Science of Geography,*

*Etymologically and otherwise explained,* by E. Adams, T.C.B., contains correct explanations of geographical terms and names of places; but ought to be rendered unnecessary by the incorporation of such materials in treatises on geography.—Mr. N. Littleton, who has issued two small tracts called *English Reading Teacher for Old and Young, for weak capacities and adverse habits, and Advanced Reading Teacher, for Teachers and Tyros*, seems rather in need of instruction himself than capable of imparting it to others. Witness the following paragraph addressed to teachers:—"Long have been striving to fit our language to the artificial construction of the dead languages, instead of touching on the beautiful accordances of our tongue to Nature herself. Follow Nature, your steps will be sure, and soon will learn to run alone."—In *Le Trésor National; or, Guide to the Translation of English into French at sight*, by V. de Fivas, LL.B., are given portions of English varied in style and increasing in difficulty, to be translated into French by the aid of notes and a vocabulary at the end. It is not intended to supersede the necessity of a grammar or teacher.

We may close this summary of recent publications by announcing some books of verse, on which detailed criticism would be inexpedient. *An Ode, addressed to the King of Sardinia*, by William Roper, (Bell & Daldy), is superbly printed; and in its mock-heroics reminds us of some of the 'Probationary Odes.'—Major R. G. Macgregor has been translating *Specimens from the Modern Greek Anthology.—The Royalist's Daughter*, by Edward I. Wood, (Bosworth), is a little romance written in the not very natural measure of 'Evangeline.' Three lines will show what manner of gentlewoman was this "daughter."

Serene she was and deliberate, tranquil, candid, sympathetic,  
Her voice was *alian* [sic] murmurs, soft, odororous breathings of summer;  
So winsome and spring-bright she seemed that the seraphs could call her their sweetheart.

—*Philosophy and Mirth united by Pen and Pencil*, (Houlston & Co.), is a series of "original charades, enigmas, and puzzles for winter evenings, with forty-four beautiful illustrations."—In *Military Pleasures, an Epistle to Mr. Nash, of the Theatre Royal, Windsor*, (Hardwicke), Mr. Herbert Janvrin comes after Juvenal, Satire 16.—Foster Ker's *Conquerage* (Churchill) is a "war idyl."—*Neddy and Sally, or, the Statute Day, a Lincolnshire Tale of Real Life*, (Farbon, Horncastle), is a humorous story, written in a provincial dialect, by John Brown, who (we are instructed), in the hours that he has to spare from his trade, makes Lincolnshire verses.

#### MEDICAL BOOKS.

*On Epidemic Diarrhoea and Cholera.* By George Johnson, M.D. (Parker.)—This book demands attention on account of the circumstances under which it is published. In the summer of 1854, when cholera was raging in London, public attention was drawn to Dr. Johnson and his treatment of cholera by the *Times* newspaper. His method of treatment was not new,—it was simply the homœopathic treatment without infinitesimal doses. In a word, Dr. Johnson proposed to treat cholera by purgatives, and his favourite remedy was castor-oil. Drowning men will catch at straws, and when every remedy was failing, it was natural that the new panacea should be tried. But report after report was published to show that not only was the new remedy no better than others, but that a much larger number died under its administration than any other. The public mind was shocked at the incautiousness of a physician, and the thoughtlessness of a journalist, who could, upon such scanty evidence, recommend that as a means of cure which only rendered death more certain. The medical profession felt its honour at stake, for Dr. Johnson had, like many other would-be medical reformers, not only vaunted his own remedy, but condemned the practice of others. Dr. Johnson had a theory, and by that theory he treated cholera, and looked at the treatment of others. The College of Physicians appointed a Committee to inquire into the success of the various methods of treatment, and after having

collected the particulars of five thousand cases they proceeded to analyze them; and the result was, that the old rational condemned system of treating cholera by opium and astringents turned out to be by far the most successful, whilst the system of treating by castor-oil appeared to be a precursor of death. One would have thought that under these circumstances Dr. Johnson would have re-examined his theory, modified his practice, and like a wise physician have acknowledged his error. Instead of this we have the present book, giving a detailed account of his cases, an enlargement of his pathological views, and a defence of his treatment. With regard to his cases, we would remark that they are only fifty-four in number, and quite insufficient to establish any general position with regard to treatment, even had they all recovered: but when we find that above twenty-five per cent. of these cases died, we are convinced that they are worthless for establishing a sound generalization. With regard to Dr. Johnson's theory of cholera, that it is produced by a poison in the blood, we do not deny that he has displayed considerable ingenuity and much learning in maintaining it; but this very fact is the surest indication to us that Dr. Johnson knows as well as any one that all the phenomena of the disease may be explained upon theories the very opposite of his own. We do not say that his theory is not as good as any other; but when he tells us that his practice is founded on his theory, and when we know that practice to have signally failed in the hands of others, and is not proved to have been successful in his own, he must excuse us if we condemn his theory on the ground that it led to erroneous practice. We do not think that Dr. Johnson, or any other physician, is to be condemned for adopting new systems of treatment where old ones have so remarkably failed; but we do think he is to be blamed for upholding a practice, for the sake of consistency, which a tyro in medicine can demonstrate to be wrong, and is thus giving the weight of his name, whatever that may be, not to a harmless experiment on the human body, but to a system of treatment which only adds to the horrors of a fearfully fatal disease by increasing its mortality.

*An Expository Lexicon of the Terms, Ancient and Modern, in Medical and General Science.* By R. G. Mayne, M.D. (Churchill.)—A very complete dictionary of medical and scientific terms, and which cannot fail to find its way to the library shelves of every student of the natural sciences. We have looked for various terms in different departments of science, and have found it answer in all cases.

*Microscopic Nature and Rational Medicine.* By E. G. Swann. (Leath.)—This title is misleading. There is nothing about the microscope in the book, and the medicine is of the irrational sort.

*The Poor Man's Medical Guide in Emergency.* By a Fellow of the Royal College of Surgeons in Ireland. (Dublin, Francis.)—The name of this book explains its object. We have no objection to its matter. But what with mistakes about the directions, and the attempts that it would induce to let people do without a doctor, we question whether the author's object will not be frustrated.

*On the Local Treatment of Cough and Bronchitis.* By J. E. Riadore, M.D. (Churchill.)—Dr. Riadore justifies himself for rushing into print on the very commonplace subjects of cough and bronchitis by the fact, that he has himself suffered for years under the complaints. This, perhaps, is a small recommendation; but we gather from the book that his health has recently improved, and that under the influence of a remedy which, although the adulterator of our daily bread, the Doctor pleads as most salutary, on account of its effect on his own system. His remedy is alum; and so far from bad qualities, Dr. Riadore sees nothing but good in it, and eloquently defends its use by the London bakers. "To the delicate, enervated portions of the inhabitants of large manufacturing towns alum is the best tonic." Does Dr. Riadore really think, that because after years of suffering he has found what every instructed medical man ought to know—that alum is a good thing for a relaxed throat, that we are to endure its introduction into our bread? Are we to eat arsenic because

Styrian girls increase their beauty by it, at the hazard of their health? Surely it is not well for a medical man to talk thus at random about the action of an injurious adulterant of our food when so much effort is being made to put down the system of poisoning now pursued.

*Gout and Rheumatism, and the Curative Effects of Galvanism.* By R. M. Lawrance, M.D. (Renshaw.)—The title of this book is hardly ingenious. It is not a treatise on Gout and Rheumatism, nor on the cure of those diseases by Galvanism. It is, in fact, a treatise on the medical uses of Galvanism, with additional chapters on Gout and Rheumatism. The history of galvanism, its powers and manifestations, is very good. Its probable beneficial effect in certain forms of nervous and muscular disease is made evident. Its use in acute rheumatism and gout is not recommended; and its value in chronic rheumatism and gout is at best but doubtful. Galvanism is, nevertheless, a powerful agent, and those who wish to see the best made of its merits will do well to consult Dr. Lawrance's little book.

*Surgical and Pathological Observations.* By Edwin Canton. (Highley.)—Many of these papers are valuable contributions to surgical science; but, as they have most of them appeared before in the medical journals, they demand no more than the customary announcement.

*A Memoir on Strangulated Hernia.* By Nathaniel Ward. (Churchill.)—A useful memoir on an important subject.

*A Catechism of Chemical Philosophy.* By John Horsley. (Churchill.)—This book is designed for the use of schools and private tuition, and we must admit that it presents a good outline of the science of Chemistry. The multiplication of chemical books is a pleasing sign of the times. It should, however, be remembered that reading books on science, and getting by heart answers to questions on science, do not give the mind scientific instruction, and that the only way to teach natural science is to present the facts of which it consists to the senses of the student. If chemical facts are brought before the pupil, we have a host of chemical books which will serve for his further instruction and guidance.

## LIST OF NEW BOOKS.

American Almanac and Repository, 1856, cr. 8vo. 5s. s.wd.  
Anderson's History of Edinburgh, 8vo. 10s. cl.  
Archbold's Practice of Queen's Bench, 5th edit. 3 vols. 42s. cl.  
Arnold's Henry's First Latin Book, new edit. 12mo. 5s. cl.  
Barrow's Life of Amherst, 3 vols. post 8vo. 31s. cl.  
Bridges's Popular Modern History, 8vo. 3s. 6d. bds.  
Caddell's Hist. of Mission in Japan and Paraguay, 8vo. 2s. 6d.  
Carr's History of Greece, 3rd edit. 12mo. 1s. 6d. cl.  
Chitty's Forms and Proceedings in Queen's Bench, 7th edit. 30s. cl.  
De la Vigne's New French and English Dictionary, new edit. 6s.  
Dickson's "Destructive Art of Bleaching," 4th edit. royal 8vo. 5s. 6d.  
Dod's Parliamentary Companion, 1855, 32mo. 4s. 6d. cl. gilt.  
Dublin University Calendar for 1856, 32mo. 5s. cl.  
Edward's Eton Latin Grammar, 8th edit. 12mo. 2s. 6d. cl.  
Elliott's Key to Elementary Algebra, 2nd edit. 12mo. 2s. 6d. cl.  
Fairbairn's Useful Information for Engineers, royal 8vo. 15s. cl.  
Ferry's Vocabularies of Life in Mexico, cr. 8vo. 7s. 6d. cl.  
Fruits of the Valley, by A. E. L., post 8vo. 5s. cl. gilt.  
Gilbert the Adventurer, edited by P. Parley, 8vo. 2s. cl.  
Gillespie's Truth of History of Our Lord Jesus Christ, 8vo. 5s. cl.  
Harry Cornwall's Courtship, by Frank E. Smiley, 8vo. 10s. cl.  
Hill's Story of the War in La Vendée, 8vo. 2s. 6d. bds.  
Home and Colonial Library, Buxton's Memoirs, 6th edit. 8s. 6d.  
Howitt's Illustrated Library for Young, coloured, 4to. 14s. cl. gilt.  
Huber's German Poetry, 12mo. 5s. cl.  
Jago's Ocular Spectacles and Structures, 8vo. 5s. cl.  
Lectures to Ladies on Practical Subjects, 2nd edit. cr. 8vo. 7s. 6d.  
Noble's Primary Instruction of Scripture, 2nd edit. cr. 8vo. 5s. 6d.  
Notes and Queries, Vol. 13, 4to. 10s. 6d. cl.  
Parley Library, Ferri's Inheritance, new edit. 1s. 6d. bds.  
Poetry Book for Latin Schools, 11th ed. 8vo. 1s. s.wd.  
Principles of Ethics according to New Testament, cr. 8vo. 2s. s.wd.  
Reading Lessons, Third Book, edit. by Hughes, 8vo. 3s. 6d. cl.  
Richardson's Warning and Ventilation of Buildings, 3rd edit. 2s. 6d.  
Smith's (B.) Key to the Arithmetic for Schools, 8vo. 5s. 6d. cl.  
Spurgeon's New Park Street Pulpit, Vol. 1, 8vo. 6s. 6d. cl.  
Szeredy's Asiatic Chiefs, 2 vols. post 8vo. 5s. cl.  
Tales and Legends of History, 8vo. 2s. 6d. bds.  
Taylor's Builder's Price-Book, 1856, cr. 8vo. 4s. s.wd.  
Trav. Lib., Macaulay's Frederic & Hallam's Coast. History, 2s. 6d.  
Trist's Lectures on Science of International Law, 8vo. 4s. cl.  
Whittingham's Expedition against Siberia, post 8vo. 10s. 6d. cl.  
Winter's First German Book for Beginners, 8vo. 5s. 6d. cl.  
Wright's Headaches, their Causes and Cure, 8vo. 2s. 6d. s.wd.

## FOREIGN CORRESPONDENCE.

Pistoia, January.

THAT the great majority of travellers unduly and unwisely neglect the smaller cities of Italy, has been a complaint often reiterated by those who have become acquainted with the abundant sources of interest of all kinds which they contain. But as long as time is to most Englishmen the object to be most carefully economized, and means of communication remain tedious and slow, the complaint, however reasonable, is not likely to be

remedied. But hearty, cleanly little Pistoia thinks, and I perfectly agree with her, that now that she has placed herself on the great all-vivifying railway establishment she deserves a little more notice than she has hitherto been in the habit of receiving. Brought thus within one hour of Florence, a long summer's day, or even a short winter's one, may be passed there, by those who do not care to quit for the night the comfort of their head-quarters in the capital. Very shortly the completion of the line from Pistoia to Lucca will render this the preferable route from Leghorn to Florence. And in a few years more the opening of the central Italian line from Pistoia to Bologna, and thence by Mantua to Verona, and by Piacenza to Turin, will make this the leading route for tourists coming into Italy.

Meantime let us hear what Pistoia, the inventor and godmother of pistols, and the cradle of the great "Bianchi e Neri" feud which influenced so long the whole history of Italy, has to say for herself.

In the first place: to gentlemen tourists of classical penchants and sympathies, we can offer as choice a morsel of debatable tradition as any the peninsula can furnish. In our immediate neighbourhood, somewhere among the slopes of the Apennines, which rise almost immediately behind our city walls, Catiline fought his last battle and fell at bay. The exact spot is not so certainly known as to spoil the pleasure of discussion; and the claims of the rival battle-fields serve admirably to promote critical acumen and a taste for erudition. We have a tradition, too, somewhat cloudy, but very curious, that the arch-rebel was buried in one of our churches,—then, of course, in its days of heathenhood. One of our streets, moreover, is to this day named after him.

Then for those who prefer the "ages of faith," their memorials and their products, we have as interesting a series of ecclesiastical buildings, and art-productions, pious foundations due to old municipal wealth, and architectural evidences of our old municipal independence, as any city of our size in Italy. None ever valued more highly and suffered with greater constancy for their liberty and independence. And those luxurious Palleschi hogs! Heaven help us! We were forgetting that we are in the middle of the nineteenth century! Well-a-day! *Tempora mutantur et nos mutamur in illis*!..... We would say, our worthy and respected metropolitan city of Florence can still vouch as much for us, recollecting the trouble she had with us when she kindly took us under her protection. Her Dante has marked us with his indelible brand, as every guide-book fails not to remind the stranger. He has chosen to call our city a fit den for a scoundrel thief (*Inferno*, xxiv.). What then? We share with sufficiently good company the abuse of that very sublime, but remarkably venomous poet,—the best hater, probably, that the world ever saw. Were it not that fame, like kissing, so often goes by favour, perhaps the world might have heard more of our own Cino, that sweet singer, who, as Petrarch testifies, knew how to sing of every phase of love, and profound *doctor Urinæque juris*, whose lectures were followed by scholars from all parts of Italy. At all events, Pistoia has raised to his memory a monument, which is neither hideous nor grotesque,—which is more than Florence has accomplished for her "altissimo," but sadly abusive, poet. Moreover, Carr Firenze, Cino's monument is not a cenotaph. The stranger may see it, where the poet lies, hard by the great western door of the cathedral. It was carved by Andrea Pisano. And there sits the gentle Cino engaged in his less gentle craft, lecturing to some half-dozen scholars, whose intellectual and social relation to the great master the simple old sculptor has expressed by making them only about half as big as he corporeally. There sits the learned Baldus, drinking in some luminous exposition of Justinian's wisdom, with diligence, which has, alas! not saved him from becoming "to dull forgetfulness a prey"; and there also sits dreamy Petrarch, listening to no wisdom save that of his own fancies,—a perilous example to all succeeding generations of clerks "who pen a stanza when they should ehgros."

The poet-disciple of the great lawyer-poet wrote a sonnet on his death; and the guide-book orders that this "very curious" sonnet be read, while you are standing before the monument. And the sonnet is accordingly given for that purpose. But with the most reckless disregard for the feelings of our country-gentlemen travellers, our worthy guide leaves it in its original Tuscan, crabbled as the second four lines are. The sonnet appears to me, I confess, curiously bad; and the absurd forced conceit expressed in the fifth, sixth, seventh, and eighth lines—unworthy, shall I say, speaking conventionally, or speaking honestly—quite worthy of Laura's learned lover. Here is the sonnet, with a translation, I flatter myself, as bald, pedantic, and unnatural as the original.—

Piangete, donne, e con voi pianga Amore;  
Piangete, amanti per ciascun paese  
Poi che morto è colui che tutto intese  
In farvi, mentre visse al mondo, onore.  
Io per me, prego il mio acerbo dolore  
Non sian da lui le lagrime contese,  
E mi sia di sospir tanto cortese  
Quanto bisogna a disfogare il core.  
Piangan le rime ancor, piangano i versi  
Perché 'l nostro amoroso Messer Cino  
Novellamente s'è da noi partito.  
Piangi Pistoia, e i cittadini perversi,  
Che perdut' hanno sì dolce vicino;  
E rallegrisi 'l cielo, ov' ello è gito.

## Thus done into English:—

Weep, ladies, weep! and let Love with you weep!  
Weep, too, ye lovers throughout every land,  
For he who well your praise did understand  
To sing, while yet he lived, in death doth sleep.  
For me, I beg my deep weep not to keep  
By its intensity my tears restrain'd,  
But to give sighs with such a liberal hand  
As may suffice to ease a grief so deep.  
Let Poetry, too, weep!—weep, song and verse!  
For that our Cino, he so loving-hearted,  
Away from us so recently hath gone.  
Pistoia, weep!—weep, citizens perverse,  
That ye from such sweet converse have been parted;—  
Let Heaven rejoice, for thither hath he flown.

To return, however, to the visible stone and mortar notabilities of Pistoia, if the traveller will, on leaving the Cathedral, lift up his eyes as soon as he can after such a sonnet, he will see before him one of the most remarkable municipal buildings in Italy. On the walls of this *Palazzo Pretorio* every governor of Pistoia—from Messer Jacopo Stathi, republican *Podestà*, in 1237, down to Signor Angiolo Asserelli, the Grand Duke's Commissary, in 1848—has left painted, carved, or moulded, his arms, with name and date attached to them. There are no less than 373 of these memorials,—of which 4 belong to the thirteenth century, 39 to the fourteenth, 142 to the fifteenth, 97 to the sixteenth, 56 to the seventeenth, 22 to the eighteenth, and 13 to the nineteenth. This vast mass of armorial bearings and inscriptions was in 1846 entirely restored and repainted by the municipality with an enlightened care for such valuable historical memorials very rare, unfortunately, among the authorities of Italian cities. "Anyone of these Italian coats, taken at a venture," says a traveller quoted by Murray's Red Book, "will puzzle our whole College of Arms." Yet there is one which ought not to do so:—that of Col. Sir Michael Jerome O'Kelly, civil and military governor from 1749 to 1772; and as for the heterodox monstrosities of all the other blue dragons and green lions, any herald desirous of comparing English notions respecting the proprieties of such things with those of Italy, may do so with advantage in the work of Signor Giuseppe Tigli, to whose competent erudition the municipality entrusted the literary illustration of their restored building.

But these and other such storied walls are topics of interest which hardly any town or townlet is without on this palimpsest soil; and Pistoia has claims to the regard of an enlightened traveller peculiarly her own. It is matter of common notoriety in Tuscany that Pistoia is the most liberal and advanced, as Siena is the most aristocratic and backward of her cities. The peasantry of the district are noted as honest, industrious, and independent; and those of the hill country are remarkable for speaking the purest language of any part of Tuscany. The education of the young men of Pistoia is universally cited as being much



superior to any which is to be found in the other towns of the Grand-Duchy. Of course it follows that nowhere is the present order of things so repugnant to the feelings of the people as there, and nowhere are the present rulers regarded with more hostility. When the bright hopes which had risen so high in 1848 were in 1849 quenched in hopelessness, and when the Florentine municipality with eager servility hastened to welcome back the old régime of imbecility and a despotism reposing on foreign bayonets, Pistoia, at the same time that she disclaimed all wish to resist at the cost of civil war or bloodshed, protested temperately, firmly, and energetically, in a public proclamation signed by her representatives in the chamber, Angiolo Gambrai, Didaco Maccio, and Tommaso Vivarelli. These citizens, worthy of their country in its better day, knew well that they made themselves the exponents of the sentiments of their fellow townsmen at the certain cost of persecution, imprisonment, or exile. They have paid that cost, and their names deserve to be had in remembrance.

But, when we come to inquire from what causes it can have arisen that Pistoia should be thus superior to its neighbours, certain facts present themselves, which impart a much wider interest to the subject. It was of this see that the excellent Scipio de Ricci was bishop under the great reformer, Peter Leopold. It was on the reformation of religion, morals, and education in his diocese of Pistoia that he expended the unceasing labour of twelve years. He was made Bishop of Pistoia in 1779, and resigned that office in 1791. In the excessively difficult and up-hill task of reforming some of the most monstrous of the ecclesiastical abuses of the time Bishop Ricci was Peter Leopold's right hand. And it is impossible to become acquainted with the details of his administration and efforts without attaining the conviction that the effect of them is still largely operative as a cause of the moral and intellectual superiority attributed to Pistoia.

The history of the reign of Peter Leopold in Tuscany, and especially of the ecclesiastical portion of his administration, is an exceedingly curious chapter in the annals of the last century; which would have engaged a much larger share of general attention had not the great, world-wide events immediately following completely obscured and eclipsed it. And Bishop Ricci's life, struggles, and misfortunes form not the least interesting portion of the story.

Murray's Guide-book, in speaking of the episcopal palace at Pistoia, incidentally mentions "the notorious Scipione Ricci, a prelate of very questionable character"; and this *obiter dictum* forms, probably, the whole amount of information respecting this remarkable man possessed by nine Englishmen out of ten. Such a statement in such a place is a curious instance of the wide-spreading effect of Rome's hostility and persevering slander. For, little as the writer probably suspected the origin of his information, it was to a false statement of Romish coinage that he was giving circulation. Scipione de Ricci was a prelate of most unquestionable piety, ardent zeal, and laborious industry. He strove ably and unweariedly in his attempt to cleanse the Augean stables of ecclesiastical abominations. Therefore, he was Rome's enemy. The warm temperament of his piety and the spiritual tendency of his theological opinions led him to belong to the Jansenistic school of divinity. Therefore, he was the feared and hated enemy of the Jesuits. It is not to be wondered at, that when his friend and protector, Peter Leopold, left Tuscany for the Imperial throne, and was succeeded by the feeble and bigotted Ferdinand, two such enmities overwhelmed him. Those who know Italy, and the Italian Church, will feel no surprise that such a strange monster as a reforming bishop should be gored to death, like a sick deer, by the rest of the herd.

In Pistoia, at least, Ricci is not regarded as a prelate of questionable character. There, his memory is cherished as that of a wise, pious, and faithful pastor. And his beneficial influence on his flock, and their descendants, has not yet

yielded to all the efforts of combined priests and despots to obliterate it.

T. A. T.

#### OUR WEEKLY GOSSIP.

We are about to enter another Macaulay controversy. Mr. Hepworth Dixon announces for next week an Answer to Mr. Macaulay's charges against Penn. Mr. Macaulay,—so rumour has it,—is employed upon a rejoinder to his various critics,—particularly (it is said) to the *Times* and the *Athenæum*. Penn, Dryden, and Marlborough are the chief men whose reputations have been assailed by the historian; and his judgments on these personages stand in highest need of explanation and defence. Mr. Dixon, we understand, replies upon the entire Case as against Penn,—Mr. Macaulay's accusations standing in the latest editions as they stood in the first. We shall be glad to see what Mr. Macaulay can urge in defence of the Taunton charge,—of his assertion that Marlborough's letter caused the failure at Brest,—that Dryden changed his religion for money,—that Jeffreys is buried in the Tower and Schomberg in Westminster,—the two latter blunders which the *Times* presses against him. Literary controversy is always pleasant; and when conducted with courtesy, and with an earnest desire for the truth—as this controversy most assuredly will be—it is serviceable to history as well as pleasant to readers.

A rumour has been afloat that apartments were being prepared at Christ Church for the reception of the Prince of Wales as an Oxford student. The report, which is without foundation, seems to have originated in the fact of the new Dean fitting up certain rooms that Dr. Gaisford never used, and which had on former occasions been occupied by royal or illustrious visitors to the University.

A paragraph is passing round the papers in which the names of the Queen and her Lady-in-Waiting, the Hon. Miss Murray, are introduced,—containing some statements which are not quite true. Miss Murray—whose efforts in behalf of ragged schools, female emigration, and other philanthropic movements, have been zealous and constant—has lately been in the United States. While there she wrote a number of pleasant and graphic letters to her friends in London, chiefly to Lady Byron. These letters she has published—as the reader will see in our review columns—under the title of 'Letters from the United States, Cuba, and Canada.' In the course of her travels in the South Miss Murray's views of the Slavery Question began to change, and at the end of fifteen months' personal experience of America she felt convinced that Stafford House had closed its eyes to one side of the question. This change of view Miss Murray communicated to the Queen, who replied to her Lady-in-Waiting, if we are rightly informed, by some very wise and very womanly counsels. Unhappily, the royal letter missed its object; and before Miss Murray had the advantage of reading her august friend's advice she had pledged herself *not* to observe that discreet silence on a most intricate and vexed problem which is necessary in persons holding public situations. Miss Murray has the courage of her opinions; but as she chose to take a part in a discussion that every day threatens to rend the Union, her retirement from the Queen's household followed naturally. These are the simple facts. There was no intention to dedicate the book to Her Majesty. Her Majesty never saw the proof-sheets. We cannot suppose that the Queen meant to rebuke Miss Murray—as the paragraph makes her—for forming an honest opinion. Miss Murray's retirement from the Court must be assigned to a political—not a personal—motive. We see nothing in it save what is creditable alike to sovereign and subject.

Dr. Rae writes in explanation:—

London, Jan. 17.

Observing in your paper of last Saturday that, in the remarks on the Hudson's Bay Company's recent Arctic Searching Expedition, the want of an Esquimaux interpreter is attributed to a deficiency in the arrangement of the Expedition, I beg that you will permit me to explain why no interpreter accompanied the party. On my return to Churchill from Repulse Bay in 1854, thinking that the services of Ouligbuck as interpreter might again be wanted, I

caused him to be retained at the establishment. From the constant wishes he had expressed to be kept at the "Fort," I thought there was no danger of his leaving the place. Unfortunately, however, he was, during the winter (1854-5), seized with a desire to see his relatives to the northward, went off with or after a party of his countrymen, and did not return in time to join the Expedition, although men had been sent 800 miles or more over the snow specially to bring him to Slave Lake. To supply the deficiency, the only capable interpreter at Churchill was immediately sent off; but he, being an old man, was unable, I understand, to endure the fatigues of a march some 1,500 miles in length, broke down, and did not reach Athabasca or Slave Lake early enough to form one of the searching party. I may add, that when the Expedition was planned in this country, inquiries were made at the proper quarter with the view of obtaining an interpreter, but none could be had on such short notice.

JOHN RAE.

The death of Mr. Joseph Haydn, compiler of the 'Dictionary of Dates,' is announced. A rumour had reached us of a Memorial to the Queen, signed by men of letters, protesting against the grant of such pensions as was recently made to this poor scholar: the death of Mr. Haydn will, of course, arrest the proposed memorial. It would be well, nevertheless, if Ministers would adopt some intelligible principle in the award of Literary Pensions:—we should prefer to see them definitively adopt the principle laid down by Sir Robert Peel.

A branch of the London Stereoscopic Company has been established in the City,—and a private view of the collection took place a few days ago. The Company possesses an immense assemblage of views, subjects, dolls, and landscapes. Some fine groups of ornaments, fruits, and flowers—from German artists—attracted our attention.

A Correspondent, whose name is known to us as that of a diligent and deserving writer, speaks in severe terms against the practice—which, we fear, is not diminishing amongst us—of persons publishing books as their own which they do not write. He says, "You have lately noticed with deserved commendation a couple of little books called —, on the title-page of which there appears the name of — as author. Now I positively assert that this gentleman did not write a single page of either of these books; yet, because he buys another man's brains, he obtains notices in the *Athenæum* which would be a real reputation to an actual author." The case, no doubt, is a very wrong one; but it is a very ancient evil in the Republic of Letters. So long as X. Y. Z. is willing, for a consideration, to write essays, poems, plays, sermons, leaders—anything, everything, in the way of fame—and A. B. C. is willing to pay money for the bubble reputation, we do not see our way very clearly to a remedy. Exposure might do something: but then accusations of such a nature must be sustained by the clearest legal proofs; and so long as X. Y. Z. observes the secrecy for which he is paid, and A. B. C. keeps his own counsel, such proofs are not likely to come into the hands of D. E. F. or any other third party.

A General Meeting of the London and Middlesex Archaeological Society will be held next week at Crosby Hall, when the real work of the Association will commence, with the reading of various papers, such as 'Notes on Roman London,' 'The History of Crosby Hall,' and 'Documents connected with the Church of St. Helen's.'

The statue of King Charles the First, at Charing Cross, is once more disencumbered of its planks and scaffoldings. The result is merely the insertion of a slab of granite, about a foot high, between the bronze feet of the horse and the old time-worn pedestal. The addition seems to have been more needed for security to the bronze than for effect to the eye. New spurs have been added to the heels of the monarch, and a new bridle to the horse.

The Civil Service Commission has been some months in operation,—and with some unexpected results. The Service has suddenly lost many of its charms. Timid youth is alarmed, and presumption is rebuked by the stern Board of Examiners. The nation promises to be left without Civil servants. It is obvious that, for a beginning, the standard of attainment was too high. It would have been wiser to commence with a lower test of efficiency, and year by year to have raised the scale, as our public schools and the public in general became more alive to the necessity of grounding youth in the subjects necessary to qualify for Her Majesty's Civil Service. A kind of panic, we are assured,

has seized our youth. Many young fellows, brought up with a view to public employment, find, all of a sudden, they must undergo an examination, of which they had no warning, and for which they have made no preparation. They have been "sent empty away." Heads of schools and parents must awake to the necessity of instilling a certain amount of knowledge in common, and in some uncommon, things in the minds of youth; and the young fellows themselves must feel the importance of giving their best diligence to their studies. The day is past when young gentlemen, with a fine taste for dogs and a distant acquaintance with Cocker, could force their way into a public office,—by means of a note from the Patronage Clerk. The admission of young men into the service, whose previous education has trained them in habits of application, and who are thus enabled to concentrate their ideas on the subject before them, has, it is said, already been productive of benefit. But, as we have hinted, the advantage might have been attained more surely, if more gradually. Many of those who have been rejected by the Commissioners were youths who, with proper training, would have made useful and efficient public servants. A few months, in most cases, would have sufficed for the "crum." The public may be indebted to the Civil Service Commission for what has been done. But we will venture to suggest that possibly, if a little less rigour were shown at first in the examinations—allowing something to natural talent as well as to acquired abilities—good would result. The Civil Service will assume in time the proportions of an organized and well-regulated profession,—prove an attraction to some of the best educated men of the day,—and become a means of raising the standard of education throughout the country. We look confidently to the heads of public schools for their cordial co-operation.

As we last week inferred, the École Polytechnique has been suppressed. It is to be reconstituted on a purely military basis. We infer that the students will be placed under martial law, and that the monstrous crime of hissing an unpopular professor will in future be punished with military severity.

The interest which has been excited by the very important discovery, by M. Henri Sainte-Claire Deville, of a process for producing aluminium as a coherent metal, promises to advance to yet new discoveries of equal scientific importance—and, probably, of considerable practical value. The metal aluminium is now manufactured, and sold in Paris at 3 francs the gramme (about 15½ grains English). A company has been formed for producing this metallic base of clay on a large scale;—and their experiments lead the company to state that they will be in a short time able to sell aluminium at 1 franc the gramme.—M. Bunsen has succeeded in obtaining lithium—some samples of which have been sent to this country. This new metal is so light that it floats on rectified naphtha. Calcium, the metallic base of lime, has also been obtained by this chemist. And more recently, both M. Deville and M. Wohler have succeeded in producing the metallic base of flint, silicium, in rhombohedral crystals by the former, and in brilliant spangles by the latter chemist. Aluminium is already finding some valuable applications—and we cannot doubt but in a few years, now that we have learnt the processes by which lime and flint can be made to yield up their metallic bases, that these metals will be found to be of some important use in the manufacturing arts.

The donations and appropriations for education in the United States appear to have been very liberal. According to a document read at the last meeting of the Connecticut Historical Society, by the Hon. Henry Barnard, the whole amount of land appropriated by the General Government for educational purposes, to the 1st of January, 1854, was 52,970,231 acres; which, at the minimum price of such lands when first brought into the market, represented the magnificent sum of 56,000,000 dollars—but which at this time, cannot be worth less than 200,000,000 dollars. The amount of the donations and subscriptions, by individuals, far exceeds all that has been given by State Legisla-

tures. Mr. Barnard read from a table exhibiting the donations and bequests made by citizens of Boston within the last half-century, amounting to upwards of 4,000,000 dollars.

"Signor Bonucci, of Naples," says our Correspondent, "has been appointed by a royal rescript, within the last month, inspector-general of excavation and antiquities of the Kingdom, more especially with a view to guard from danger any works which may be exposed during the drainages and other engineering labours now in contemplation. This appointment will call him to the Lake Fucino naturally, as also to the Porto Giulio, should that project be carried into effect. I may mention that Signor Import is the engineer of the latter work, and that Signor Quaranta is the comptroller of the expenditure. I have pleasure in recording the fact that Signorina Bonucci, daughter of Cavalier Bonucci, gained a silver medal for a copy of a Spagnolotto, at the late exhibition of Fine Arts."

Some time ago we informed our readers, that an American writer was engaged on a work to prove that Shakespeare was not the writer of the plays which bear his name. *Putnam's Monthly* for January begins with a paper having this argument—a florid, eloquent, and discursive paper—but without a single fact of any sort to sustain the strange conclusion at which the writer labours,—namely, that Raleigh and Bacon were the real authors of the dramas which constitute the literature of their age. Shakespeare was a peasant—Shakespeare was a player—Shakespeare was a fellow without learning, travel, courtly breeding,—therefore he could not have written 'The Merchant of Venice,' 'Hamlet,' and 'Othello.' But Bacon and Raleigh were learned, courtly, accomplished, tempered by action, travel, great employments:—they were capable of the Shakespeare drama. Such is the argument of this American writer. He who wrote the 'Essays' might have written 'Hamlet' and 'Troilus and Cressida,'—he who composed 'The Historie of the World' might have written 'Lear' and 'Julius Caesar.' "If we had accepted this suggestion," says the propounder of the newest Shakespeare theory, "the true Shakespeare would not have been now to seek. In the circle of that patronage with which this player's fortunes brought him in contact, in that illustrious company of wits and poets, we need not have been at a loss to find the philosopher who writes, in his prose as well, and over his own name also,

In Nature's INFINITE BOOK OF SECRETS,  
A little I can read;

we should have found one, at least, furnished for that last and ripest proof of learning which the drama, in the unmiraculous order of the human development, must constitute; that proof of it in which philosophy returns from history, from its noblest fields, and from her last analysis, with the secret and material of the creative synthesis—with the secret and material of Art. With this direction we should have been able to identify, ere this, the Philosopher who is only the Poet in disguise—the Philosopher who calls himself the New Magician—the Poet who was toiling and plotting to fill the globe with his arts, and to make our common, every-day human life poetical—who would have all our life, and not a part of it, learned, artistic, beautiful, religious. We should have found, ere this, ONE, with learning broad enough, and deep enough, and subtle enough, and comprehensive enough, one with nobility of aim and philosophic and poetic genius enough, to be able to claim his own, his own immortal progeny—undwarfed, unblinded, undeprived of one ray or dimple of that all-pervading reason that informs them; one who is able to reclaim them, even now, 'cured and perfect in their limbs, and absolute in their numbers, as he conceived them.'—The process by which Shakespeare is reduced to nothing is certainly startling. Take away all the evidence of the poet's supreme intellect—refuse him the witness of his works—and it is, of course, easy to say the poor player was unequal to his mighty task. But the same process could reduce Bacon from a great lawgiver in the empire of thought to a corrupt lawyer and base flatterer in the court of King James. Take the facts which stand apart from his intellectual action—

erect the idea of a man on them—and it will be as easy to raise a theory that not Bacon but Shakespeare wrote the 'Essays' and the 'Novum Organum.'

THE PHOTOGRAPHIC SOCIETY'S THIRD ANNUAL EXHIBITION is NOW OPEN to the Public at the GALLERY of the SOCIETY of PAINTERS in WATER-COLOURS, 1, Pall Mall East.—Open at admission one Shilling. Evenings from Seven till Ten, admission sixpence.

No. 53, PALL MALL, next the British Institution.—NOW OPEN, the EXHIBITION of the 350 PHOTOGRAPHS taken by Mr. ROGER FENTON, in the CRIMEA, from Ten to Six daily.—Admission, 1s.

ARCHITECTURAL EXHIBITION AND COLLECTION of PATENTS and MANUFACTURES connected with BUILDING, at the Galleries, 48, Suffolk Street, Pall Mall East, NOW OPEN, from Nine till Dark.—Admission, One Shilling, or at all times to the Galleries, and to all the Lectures, by Season Tickets, Half-a-Crown each.—Lecture for Tuesday Evening, January 23, at Eight o'clock, 'On the Application of Painted Glass in Architecture,' by Charles Winston, Esq.—Lists of Lectures, Tickets, and all particulars, to be had at the Galleries.

ROYAL GALLERY OF ILLUSTRATION, 14, Regent Street.—THE LAST THREE DAYS.—THE DIORAMA illustrating the EVENTS of the WAR with RUSSIA, including every important scene of the victorious progress of the Allies from Varna to Sebastopol, will POSITIVELY CLOSE on WEDNESDAY NEXT, the 30th inst., completing the 1,000th representation.—Admission, 1s, 2s, and 3s, at Three and Eight o'clock.  
THE GALLERY will RE-OPEN on MONDAY, February 4th, with MISS P. HORTON'S POPULAR ILLUSTRATIONS.

Dr. KAHN'S ANATOMICAL MUSEUM, 4, Coventry Street, Leicester Square.—Open for Gentlemen only, from 10 till 10, containing upwards of 1,000 Models and Preparations, illustrating every part of the human frame in health and disease, the most recent and complete dissections at 12, 3, and 4, Morning, and at half-past 7 Evening, by Dr. SEXTON, F.R.S.G.S.; and at half-past 8, by Dr. KAHN. Admission, 1s.

ROYAL POLYTECHNIC.—INEXHAUSTIBLE NOVELTIES! LECTURE on the POISON STRYCHNINE, by J. H. PEPPER, Esq., daily at Four and Nine. THE POISON, and the TESTS used for its DETECTION, exhibited in the OXY-HYDROGEN MICROSCOPE. The Second Part of the VOYAGES of SINDBAD the SAILOR, with new and beautiful DISSOLVING PICTURES, designed and painted by H. G. HINE, Esq., and DESCRIPTION with SONGS, by LENOX HORNE, Esq. BRILLIANT POPULAR LECTURES on FLAME, FIRE, and COMBUSTION, by J. H. PEPPER, Esq.; and on the GREAT STEAM ELECTRICAL MACHINE, by Mr. WYLD, 3,000 Models and Works of Art on view.—Admission, 1s; Children and Schools, Half-price.

## SCIENTIFIC SOCIETIES.

SOCIETY OF ANTIQUARIES.—Jan. 17.—Earl Stanhope, President, in the chair.—Mr. Augustus Francis exhibited an oval-pointed seal of the thirteenth century, bearing the figures of Adam and Eve, and the legend: EST ADE SIGN' VIR FEMINA VIPERA LIGNVM.—Mr. Hunter read a Journal of the Mission of Queen Isabella to the court of France, and of her long residence in that country in 1325.

ROYAL SOCIETY OF LITERATURE.—Jan. 23.—W. Tooke, Esq., in the chair.—Francis Robinson, Esq., and Cardinal Wiseman were elected Members.

ARCHÆOLOGICAL INSTITUTE.—Jan. 4.—J. Hunter, Esq., in the chair.—Mr. Way read a letter from M. Fortoul, the Minister of Public Instruction in France, addressed to the President of the Institute, in consequence of seeing the proceedings reported in the *Athenæum*, proposing an exchange of archaeological publications, and to maintain a regular intercourse for the future. This announcement was warmly received by the Members present.—A letter was also read from Lord Panmure promising to attend to the suggestion of the Institute for the preservation of the Pharos at Dover.—The Secretary read a communication from Dr. Fletcher describing some paintings recently discovered in Wimborne Minster, Dorsetshire, accompanied by careful drawings on a reduced scale. The original figures are about three feet high, and exhibit a superior style of Art belonging to the fourteenth century. One compartment refers to the burial of the Virgin Mary; another represents the royal Saints Edmund and Edward. As these paintings must inevitably be destroyed in the alterations now in progress, Mr. Westwood suggested the advisability of having careful tracings made of them to deposit in the Museum of the Institute. Mr. Scharf concurred in the suggestion, and instanced the valuable tracings made with a brush from Giotto's paintings for the Arundel Society, and now on view at the Crystal Palace.—Some beautiful drawings of Roman glass, brought by Mr. Kent, of Padstow, from Spain, were exhibited by the Rev. E. Trollope. Mr. Way made some im-



portant remarks upon the nature of this glass, which was usually attributed to Greece and Egypt.—Mr. Kemble mentioned instances of clay urns being discovered in Germany with glass windows inserted in them; the glass was green and semi-opaque. The vases contained burnt bones. Prof. Donaldson and Mr. Poynter also made observations on the use of glass by the ancients.—Mr. Kemble read an interesting paper, 'On the Animals that were burnt and buried with the Dead, both in Christian and Heathen Rites.' He observed that even in our time the custom had not entirely disappeared, and referred to the charger being led at the Duke of Wellington's funeral as a shadow of the ceremonies practised by our forefathers. As late as the year 1781 a horse was slaughtered at his master's grave. Frederick Kasmir, Commander of Lorraine, in the Order of Teutonic Knights and General of the Cavalry in the service of the Palatinate, was buried at Trèves, 13th of February 1781, according to the ritual of his order. An officer led the charger immediately after his master's bier, and, on the brink of the grave, a skilful blow with the hunting-knife laid the animal low, which was then thrown upon the coffin. In Norway a ship was found buried with burnt horses in it. The skull of the horse was frequently found together with the human skeleton. The horse among Northern nations was a sacred animal. Dogs also were found in the ship in Norway; they are mentioned in Homer as being slain on the tomb of Patroclus. Bones of the ox and cow are found buried with human remains. The cow was a sacred animal. The Merovingian kings were drawn in a chariot by oxen. Bones of the hare, of various birds, and the wild boar are met with in these interments. The latter animal was sacred to Frega, and forms a conspicuous ornament, probably as a protecting genius, on a bronze helmet discovered at Vulci. Of this Etruscan monument Mr. Kemble displayed an excellent drawing. Mr. Way mentioned an instance of the skeleton of a young man being found in his shield with the skull of a horse lying across his legs. Mr. Kemble explained the reason of the skull alone being found of these animals. The Rev. Mr. Boutell took part in the conversation that followed.—Mr. Westwood exhibited seventeen casts from ivory carvings in the Kunst-Kammer at Berlin.—Lord Lonsborough exhibited a bronze falx.—A curious book of Churchwardens' Accounts of Woodbury, Devon, dating from 1537 to 1792, was exhibited by the Rev. H. T. Ellacombe.—The Rev. Thomas Hugo contributed three leaden pilgrim's tokens found in the bed of the Thames.—A Roman steelyard, lately discovered at Cirencester, was exhibited by Prof. Buckman.—Mr. Way announced that at the next meeting Mr. Schaff would read a paper, 'On the Tapestry in St. Mary's Hall, Coventry.'

STATISTICAL.—Jan. 21.—Col. Sykes, V.P., in the chair.—Sir Ralph Howard, Bart., Messrs. D. MacGillivray, T. Mackern, and T. B. Sprague were elected Fellows.—'On the External Commerce of British India,' by Col. Sykes.—The author commenced by stating that some years before he had endeavoured to ascertain the annual balance of the India trade, with a view of seeing whether that country could bear the drain of the India Company's expenses; and he had ascertained that India could not only bear the drain, but that her trade left a very large margin. He had returns from 1831 down to 1855, which were conclusive on that point. With respect to the early commerce of India, he might observe, that when the inhabitants of England were painted savages, India was densely peopled, highly civilized, and carried on a most extensive commerce. Subsequently, as the wants of the West increased with its civilization, commerce with India was sought by the countries of Europe, but it was not until the Romans had conquered Egypt that they could be said to have had any regular trade. India had silks, spices, works of Art, and condiments, but the West could in those early times pay for them only in bullion, so that Pliny had called India the sink of the precious metals. It was so, to a great measure, to this day. In 1842 Roman coins had been found on the Malabar coast and on the Neil-

gherry mountains; but in 1851 labourers in India (at a place called Kettagam, ten miles from Cavanore) came upon a deposit of gold coin, and it was ascertained that five cooly loads had been sold to the jewellers. A dozen had, with difficulty, been secured for the India House Museum. They were clear and sharply struck, and bore the effigies of the Roman Emperors from Augustus to Antoninus Pius. After the decline of the Roman Empire the India trade earned for Genoa and Venice, respectively, the titles of "La Superba" and "The Queen of the Adriatic." The passage to India by the Cape had, however, overwhelmed all this trade, but the scientific discoveries of the nineteenth century bade fair to restore it. It had often been said, that the trade and manufactures of India had been completely crushed by the influx of British goods; but he, doubting the fact, had obtained tabular returns for recent periods, and had ascertained the direct contrary to be the fact. Col. Sykes showed by elaborate tables of figures the progress of the trade of India. Its exports, he said, consisted of coffee, cotton, ivory, shawls, piece goods, raw silk, sugar, opium, spices, wool, &c.; and its imports of clothing, books, stationery, cotton and silk goods, drugs, jewelry, liquors, wines, and several other enumerated articles. The author then proceeded to show by means of tables that the aggregate of the import trade of India for the eight years, from 1834 to 1841, was 61,211,044*l.*, and the exports 108,052,293*l.*, leaving a balance in favour of India of 46,841,248*l.* This was partly liquidated by an import of bullion to the extent of 15,184,720*l.* Other means of reduction also existed; but after all deductions, there was still a balance in favour of India of 15,243,280*l.* After reading similar tables for subsequent periods which were to the same effect, the author, finally, came to these conclusions:—First, that for the last twenty years the balance of trade had annually increased in favour of India; secondly, that the merchants and manufacturers trading with India had been compelled to remit a constantly increasing amount of bullion, which was absorbed in that country; thirdly, that the pecuniary wants of the India Company, misnamed the India Tribute, very much assisted the merchants of this country in liquidating their balances (by sending out the Company's bills to India); fourthly, that the system of advances on hypothecated goods by the Company had also much assisted commerce; but that all these means had been insufficient to equalize the balance of trade, so that 100 millions of bullion had to be sent out, which was completely absorbed by India, and never more returned to this country. What Pliny had said 1,800 years ago was true at the present day—India was the sink of the precious metals.

ZOOLOGICAL.—Jan. 22.—Dr. Gray in the chair.—Mr. Yarrell stated that, on the 3rd inst., a Great Bustard, *Otis tarda* of Linnaeus, was taken in Berkshire, about a mile from Hungerford in the direction of Salisbury, by a boy, who observed that the bird had a broken leg, and could not raise itself off the ground. He dragged it along by one wing to a farm, where a man broke the bird's neck. The bird is now at Mr. Leadbeater's for preservation. It was a male, and appeared to be in its second year.—The Secretary read a paper by Mr. Lovell Reeve, containing descriptions of three new Volutes from the collections of the Hon. Mrs. Macadam Cathcart and Mr. Cumming:—*V. Cathartica*, *V. Americana*, *V. Africana*. The Secretary read a paper by Mr. P. P. Carpenter, containing notes on the species of Hippynx inhabiting the American coasts, with descriptions of two new species.—The Secretary read extracts from a letter addressed to Mr. Adam White, of the British Museum, by Mr. Thomas Hutton, and dated Mussonce, November 27, 1855. It stated that he had despatched a box, *via* Calcutta, on the 22nd inst., containing living cocoons of *Actias selene*, in order that an opportunity may be afforded of witnessing the mode in which the moth effects its escape, as Mr. Hutton thinks the proceeding will be interesting to entomologists generally. Two cocoons are added, in which the pupa is dead, in

order to show how distinctly visible are the wing spines which formerly induced Mr. Hutton to name the genus "Plectropteron"—a term which he still thinks more applicable than *Actias*, in which the generic characters make no mention of the spine. As this instrument exists in both the species found in India, it will, probably, also be detected in *A. luna* of America; and whether the generic name be changed or not the characters must be revised. Before proceeding to separate the threads by the wing spines, Mr. Hutton has ascertained that the moth ejects from the mouth a few drops of a clear, colourless fluid, with which the gum is dissolved, and it appears to use the tuft of down on the front, between the eyes, as a brush for the application of the solvent. This is a curious fact, as the genus, like *Saturnia*, is said to have no mouth! Mr. Hutton believes the fact to stand thus:—There is no mouth organized for the reception of nourishment, though sufficiently so to secrete the fluid in question,—this can be ascertained by dissection; but that a fluid is ejected from that organ is a fact which he has repeatedly witnessed, and it is probable, therefore, that *Saturnia* and other genera secrete a similar fluid, and similarly apply it to the threads. Mr. Hutton wrote long since about the wing spine to Mr. Westwood, who doubted the fact of its existence.

INSTITUTION OF CIVIL ENGINEERS.—Jan. 22.—R. Stephenson, Esq., M.P., President, in the chair.—'On the Past and Present Condition of the River Thames,' by Mr. H. Robinson.—In a preliminary sketch it was shown, that the Thames had always excited considerable interest in the country, and that some change or projected improvement in its condition was rarely, if ever, excluded from the topics of the day. The principal statistical facts connected with the river were enumerated. A description was then given of the various abuses which existed, during the last century, in the management of the upper navigation, and the efforts made to improve the disgraceful condition of the river. The various rival schemes, by which this object was proposed to be effected, were referred to; and it was shown how the plan for constructing a canal from Boulton's Lock to Isleworth, by which the worst and most circuitous part of the river would have been avoided, was continually defeated, though supported by the high authority of the engineers, Brindley, Mylne, Whitworth, and Rennie. This canal scheme had been called into existence by an old law, prohibiting the making of any locks below Maidenhead. The subsequent abrogation of this law, and the construction of six locks by Mr. Leach, at once improved the worst part of the river, and silenced the promoters of the canal scheme. Leaving the upper navigation of the river, the paper then referred to its condition in that part within the bounds of the metropolis. The numerous shoals now exposed at low tide, the mud banks covered with putrefying matter and animalcule, the disgusting state of the water itself, the numerous crazy wood-propped wharves, and the rickety barges still serving for steam-boat piers, were referred to, as justifying the opinion, that, were it not for the noble bridges spanning it, the Thames, within the limits of the metropolis, would be a disgrace at home and a reproach abroad; and it was remarked that in no town in the world was there a noble river so neglected and deformed. The various schemes for embanking the shores were then alluded to, and the partial good already effected was noted. Among the larger designs were those of Sir Christopher Wren, Mr. Martin, Messrs. Walker and Burges, and others. The removal of the obstruction of old London Bridge had seriously altered the condition of the river at or near low tide, not only by exposing shoals, which impeded the navigation, and, by leaving a very large surface of mud, giving off exhalations dangerous to health, but also, by so quickening the current as to enable it to scour away the bottom, near to the foundations of structures built in the channel, and thus seriously endangering several of the bridges and wharves. The chief cause of the numerous obstructions which had accumulated in the bed of the Thames was described to be the very variable widths of the water-way, some of

which were enumerated, showing that, among other anomalies, in one place the channel was only half the breadth that it was at another only a mile and a half higher up. The principal feature of some of the embankment schemes was to secure, in place of these destructive variations, a gradually widening channel. The crowded state of the port of London was next noticed; and a summary given of the docks which were constructed in the beginning of the present century, and which were expected in some degree to relieve the river.—The first part of the paper having been occupied in considering the Thames as a highway for commerce, the latter portion was devoted to describing the other functions which it, in common with all rivers, was intended to fulfil,—the condition into which it had fallen,—and the means proposed for restoring it to something like its normal condition.

**SOCIETY OF ARTS.**—Jan. 23.—Dr. Lyon Playfair, C.B. V.P., in the chair.—'On the Manufactures of Price's Patent Candle Company,' by Mr. G. F. Wilson.

#### MEETINGS FOR THE ENSUING WEEK.

- MON.** Institute of Actuaries, 7.  
— British Architects, 8.  
— Entomological, 8.—Anniversary.  
— Geographical, 8.—Copy of a Letter from Chief Factor James Anderson to Sir George Simpson, Governor-in-Chief of Rupert Land, dated Fort Resolution, September 17th.—'On the Probable Route of Sir John Franklin's Expedition,' by Mr. Findlay.—Arctic Discussion continued.
- TUES.** Institution of Civil Engineers, 8.—'On the Past and Present Condition of the River Thames,' by Mr. Robinson.  
— Royal Institution, 8.—'On Physiology and Comparative Anatomy,' by Prof. Huxley.
- WED.** Society of Arts, 8.—'On Cultivation by Steam, its Past History and Probable Prospects,' by Mr. John Fowler, Jun.
- THURS.** Microscopical, 8.  
— Numismatic, 7.  
— Royal Academy, 8.—'Architecture,' by Prof. Cookerell.  
— Society of Antiquaries, 8.  
— Royal, 8.
- FRI.** Royal Institution, 3.—'On Light,' by Prof. Tyndall.  
— Archaeological Institute, 4.  
— Royal Institution, 8.—'On the Disposition of Force in Paramagnetic and Diamagnetic Bodies,' by Prof. Tyndall.
- SAT.** Botanical, 8.  
— Royal Institution, 3.—'On Organic Chemistry,' by Prof. Odling.  
— Asiatic, 2.

#### FINE ARTS

**Lithographia; or, Aqua-Tinta Stippled Gradations produced upon Drawings washed or painted on Stone.** Accompanied by Illustrations. By Joseph Aresti. Published by the Author.

THIS is a book of directions for executing drawings in a new process, and preparing them for printing. The illustrations, rather unsatisfactory for the most part, are intended to show its applicability to figure, architectural, landscape, mechanical, and other designs. The author has also taken the trouble to collect accounts of the best Continental methods of obtaining washed effects on stone. In a dozen pages we have the processes of Senefelder, Engelmann, Hancke, Hullmandel, Jobard, Knecht, and Lemerier. The first of these will explain to the lithographic artist the peculiarity of the style.

"The stone should be grained perfectly fine and even; it is then to be immersed in soapy water, and, when dry, to be washed with spirits of turpentine. The ink is to be dissolved in rain or distilled water; and it should be combined with a greater proportion of soap than usually enters into its composition. The drawing may be traced in the usual manner upon the stone, either with the red paper or lead pencil; and it is then to be worked up to the effect required with a hair pencil dipped in the ink, similar in all respects to an Indian ink drawing upon paper. When finished, and perfectly dry, the surface of the work should be gently rubbed with a piece of flannel, so that only the summits of the grain are acted upon. The action of the flannel should be uniform, and not applied forcibly or very quick, as in that case it would, by impressing the ink upon the apexes of the granular surface, destroy that transparency it was intended to effect, it being obvious that the interstices of the grain impart the colour upon the application of pressure, and not the projections, as in chalk drawings. It is from this difference, and the necessity of printing these works with an ink of less than the usual density, which produces that light and soft tone in the impressions from the process of 'Lavis,' and hence the necessity of removing that effect by a second impression executed with another tint. Should the deep tints and shadows require more strength and spirit after the operation of the flannel, they may be retouched with the hair pencil as before."

The inventor of lithography, Senefelder, thought highly of this discovery, and continued, up to the year of his death, a course of elaborate experiments, in the hopes of developing it to an efficient process. To judge by Mr. Aresti's illustrations, he

did not succeed. He might have hoped that the imitation on stone of washed drawings would surpass every other style, and he may have been right,—but the young science is still in the nursery, waiting for help. The effects, says Mr. Aresti, are obtained with ease and celerity. They certainly are rapid and worthless. They are, he says, spirited and free. They are certainly watery and dull. The gradation is that of low crayon drawing,—the texture being flimsy and feeble.

Our author puts his case thus:—The Lavis style, he asserts, is silvery in its light stipples, and not, like its imitations, mere chalk stumping or dotted masses, with ineffective gradations. It is hoped that it will one day supersede the stippled effects of aqua-tinta on copper, being more varied in its tones and easier and quicker in execution. It is proposed to unite the lavis washings with engraved lines for texture and sharpness, and with touches of the crayon to give intensity.

Its chief merit seems to lie in this, that it admits of retouching more readily than common lithography. In ordinary chalk drawings a portion of the work is frequently affected by the atmosphere, from the time required in producing highly-finished tints. The difficulty of retouching is great, as the new tint is apt to differ in granular tone from its predecessors. By the new process a part of a drawing may be scraped out, the stone passed through the press to remove the ink, then allowed to dry, and the fresh touches laid on with a crayon. This may be done either before or after the work has been acidulated and charged with the printing ink. The practical artist can alone appreciate the advantage of this improvement; and, indeed, the inventor received a medal at the Paris Exhibition.

The author, who remembers the early barbarisms of lithography, is sanguine of his new art. The examples, we must say, are not very hopeful. That it is improvable we believe,—that it requires improvement we know. There hardly seems motive enough to drive business men to a new method when the old ones are so good. The present is certain,—we have and we hold it. The future is expensive, experimental, and uncertain. Amateurs may spend money in working it out,—and obtaining at a cheap price the honour of invention and the pleasure of patronage. Anything that promotes cheap Art, so it be good Art, we delight to introduce to notice.

**FINE-ART GOSSIP.**—A member of the Royal Academy draws our attention to the facts that certain ancient gentlemen—who have long ceased to exhibit, and who are never seen at the board of the Academy—still hold their places on the list of the Forty,—and asks us whether it is impossible to provide a remedy for this serious evil. Complaints have reached us on this subject before. Young artists, with the world before them and their fortunes to seek, are naturally impatient for the honours of the Academy. Those honours are fame and money. The magical initials R.A. have a commercial value; they enable the fortunate possessor to show his picture in the best sale-room in England; and they are an accepted certificate of skill to a very large class of picture purchasers. Young men are therefore excessively desirous of being enrolled among the privileged Forty. But if the old will not die, the young cannot enter into possession. Of course, we have here, again, the ancient story of the new generation pressing against the past—crying out against it for lingering long and stopping up the way. It was the battle-cry of the early world, and it will be the battle-cry of the latest. The seniors are in possession, and they are not likely to surrender their well-won honours. The young are outside and clamorous to get in. Yet, we suspect, there might be a compromise. Can the Academy create a class of Honorary Members—a class into which it would be honourable to retire? The army has such a rank. The navy has such a rank. Why, when the eye loses its fine sense and the hand forgets its cunning, cannot the Royal Academician retire into "Half-Pay"—leaving the honours of the only English Academy of Arts to those who have the duties of maintaining the honours of the English school?

On Tuesday evening the Rev. J. L. Petit read a lecture on 'Utilitarianism in Architecture,' at the Architectural Exhibition. The importance of considering the purport of a building, both in design and construction, was successfully dwelt upon, and the value of the picturesque qualities of architecture proved by a vast number of first-rate sketches in water-colours by Mr. Petit himself. The lecturer held out little hopes for the successful revival of the Gothic style, partly on account of our not requiring the vast and lofty edifices of the middle ages, and also from the enormous size of buildings of a different character which have been erected in opposition to them.

To put together half a mile of stone is no easy matter, however it be done; much less easy, when it is done with Mr. Barry's grandeur of effect and breadth of style. The New Palace at Westminster now shows many traces of advance; the envious hoarding that has long masked the beauty of the Peers' Front having been removed, together with the masons' sheds where the germinating process was carried on,—where Labour toiled and Art planned. The great tower has risen in three years some ninety feet nearer heaven, and another turret has put on its roof, and springs skyward firm as a pyramid and graceful as an obelisk. Never before in England has such a building arisen, save for religious purposes,—for cathedrals, though they were in reality the palaces of the priests, were called the altars of God. Long flights of oriel windows pierce the new front, and combine with pierced pinnacles, wavering vane and figured parapet to give the broad masses of stone a feeling of being penetrated by sun, light and air. We see already that Mr. Barry is leaving a grand autograph for posterity to read. The Victoria Tower is now 257 feet high, with a gigantic parapet of twelve feet, its walls are six feet thick, and it contains 32,000 tons of material. Its great arch, which Goliath may pass under without stooping his plume, is 52 feet high. Is not this the work of a great man, who expresses the great thought of a great nation? The moment December's frost ceased the hoarding was removed from the Peers' Front, in order to prepare it for the opening of Parliament. Gaslights have been erected and the roadway has been cleared. This new front stretches a distance of 350 feet, from St. Stephen's Porch to the Victoria Tower,—its height being 82 feet. In the centre rises a tower, feathering up with its pinnacles, and massive with its kingly greatness. This is the Clock Tower, and below is the Peers' Entrance, rich with heraldic emblems. On each side, like servitors, are ten oriel windows, which turn the stone transparent and let in day and night. Allowing that there is excess of detail, we are sure that, when it is completed, this royal building will wear it all as lightly as a king his pearls. It will no more fritter the general effect than the embroidered border of an emperor's robe or the chased crystal ivory of his throne would draw our attention from the emperor's face and the smile or frown that decided the fate of nations. Where there are piles of towers, who will look at the ornament of a door lintel? Where there are streets of windows, catching the sun and returning the moon, who will peddle about a rosette or a finial? Who but a working mason would care for a stone awry, when there is a Domdaniel of grandeur and vastness, with two senates busy within its chambers? In this building we see reflected the commercial enterprise, the courage and the religion of England,—an old architecture recast and old things become new. Before these new things become old there will be nations risen and nations fallen,—great men born and dead,—new kings and new dynasties. The old Abbey may become a ruin before this new bride of it falls into decay. London will become blacker and older,—the Thames muddier and duller,—but this new Palace will, centuries hence, be in its youth,—wearing its towers lightly as a coronet,—gilded by a thousand suns, silvered by centuries of moons. It will become associated with our glories and our failures, our honour and disgrace,—with our victories and our defeats; and while it stands the name of Barry can never be forgotten.

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Chambers Hall presented to the University Galleries at Oxford has been arranged in a room leading from the staircase to the long gallery, which contains the original drawings by Raphael and Michael Angelo. Mr. Hall's collection affords specimens of great variety, but of unequal merit. Some might have been well spared. Among the antiquities are a few exquisite bronzes with the blue Pompeian patina upon them,—a graceful Prefæriculus and several vase handles deserving especial attention,—also some terra-cotta griffins, gilded figures, gem rings, and a small vase of whitish clay, picked out with a greenish tint, which affords another proof in its figures and ornaments of the connexion between Assyrian and Etruscan Art. A small mounted drawing of the head of the Madonna in red chalk, by Leonardo da Vinci, is very questionable. Not so a beautiful drawing by the same master, with silver point on prepared reddish ground, representing two sitting figures and some mechanical devices. These, and a drawing by Raphael of 'The Nativity,' which has been engraved in fac-simile in Otley's 'School of Design,' belonged to the Lawrence Collection. These precious drawings are fortunately re-united as nearly as possible to the large mass happily detained in our own country at the time of the first sale of Sir Thomas's treasures. Two other fine drawings by Raphael, 'The Presentation' and the 'Child in La Belle Jardinière,' hang on the same wall; and near the door is a magnificent cartoon of a 'Holy Family' by Razzi, li Sodoma. A small model in wax by Michael Angelo of the female figure of Morning for the monument of Lorenzo de' Medici is evidently a first thought. The modern pictures include a fine portrait of Mrs. Bradly, by Sir Joshua Reynolds,—two sketches of Garrick as *Abel Druggier*, by Zoffany,—a Portrait of Thornhill, by Hogarth, and his sketches for the 'Country Inn Yard,' a *Conversation* of Connoisseurs, and 'The Enraged Musician.' Pictures with greater names are less satisfactory. An exaggerated portrait of the donor, by Linnell, fails to convey the benevolence of expression which all who knew him must remember. He left also an ancient painting from Herculaneum of a seated female, attended by Cupid holding a toilet-box. It is inserted in the wall of the staircase, near the Nisroch sculpture presented by Mr. Layard.

## MUSIC AND THE DRAMA

SACRED HARMONIC SOCIETY, EXETER HALL.—On Friday, February 15, will be performed, for the first time in London, Mr. COSTA'S ORATORIO, 'ELI,' under the direction of the Composer.—Vocalists, Madame Rudersdorf, Miss Dolby, Mr. Sims Reeves, Mr. M. Smith, Mr. Weiss and Mr. Thomas. The Orchestra on the usual scale, comprising nearly 700 performers.—Tickets 2s., 5s., and 10s. 6d. each, will be issued at the Society's office, No. 4, in Exeter Hall, on and after Tuesday, January 22.—The Oratorio will be repeated on Friday, February 22.—Tickets are now issued for the second performance.

CAMBRIDGE ASYLUM.—AMATEUR MUSICAL SOCIETY.—A CONCERT will be given, under the immediate patronage of Her Most Gracious Majesty and the other Members of the Royal Family, at the Hanover-square Rooms, on TUESDAY EVENING, January 20, in aid of the FUNDS of the CAMBRIDGE ASYLUM for the Widows of Non-Commissioned Officers and Soldiers of the British Army. The Orchestra will comprise nearly 100 Performers, Members of the Society, and will execute several pieces of Orchestral Music. In addition to the performance of some Solo Vocal Music, Mr. Henry Leslie's Choir will sing some favourite Madrigals. Angelina and Mr. S. W. Walcy will play a Grand Concertante Duet for two Pianofortes, composed by Mr. G. A. Osborne; and Mr. Henry E. Tatham will perform a Solo for Cornet à Pistons.—Tickets 2s. 6d. each. For full particulars, apply to Robert W. Oliver, 19, Old Bond-street, Piccadilly. The tickets are now ready for delivery.

W. H. HOLMES'S PIANOFORTE CONCERTS.—W. H. HOLMES respectfully announces his intention of RESUMING his PIANOFORTE CONCERTS, assisted by his Professional Pupils. The following works will be performed, many new to this country, and others rarely performed:—Concerts: Beethoven, in A flat; Otto Goldschmidt, in B flat; Schumann's, in A minor; Kreisler, in A flat; Steibelt's Mount St. Bernard; Keinecke, in G minor; Herz's 4th in E. Concert Pieces in G and D minor, Schumann; Sonata, in E. J. W. Davison; A minor, G. A. Macfarren; 'Forestan and Eusebius,' and F sharp minor, Schumann; F sharp minor, Brahms; E minor, Rubenstein, &c.: 'Whispering Music,' 'Fairy Fingers,' 'Midnight Reverie,' Concerto Consuelo, W. H. Holmes; Third Concerto Sinfonia, Lisolt, &c.—Further particulars will be fully announced.—33, Beaumont-street, Marylebone, January 7, 1856.

THEATRE ROYAL, COVENT GARDEN.—On MONDAY, January 22, and during the week, the exciting new farces in which Mr. Leigh Murray will make his first appearance. To be played on alternate nights with ROB ROY: Rob Roy, Professor Anderson; Helen Macgregor, Mrs. J. W. Wallack. To conclude with the highly successful farce of THE BOLD LADY OF LANCE.—Doors open at half-past 6, commence at 7.—The Box-office is open daily from 11 till 5, under the direction of Mr. O'Reilly. Private Boxes (which may also be taken at the Library) 2s. 3s., 5s., 10s., and 12s. Grand Balcony, 4s. Upper Boxes, 2s. 6d. Amphitheatre Stalls, 2s. Pit, 2s., Gallery, 1s. Second Price at 9 o'clock.

MUSICAL AND DRAMATIC GOSSIP.—'Elijah' was repeated, on Monday evening last, by Madame Goldschmidt and her troupe. On this occasion, Miss Dolby fairly divided honours with the Swedish Lady. The manner in which her oratorios are got up precludes the possibility of elaborate preparation or much variety. Were matters otherwise, we should hope to hear her in 'Jephtha' (the part of *Iphis* being especially suited to her), in 'Samson,' in 'Israel,' or in 'Judas,'—since we fancy that in almost any other oratorio by Handel she would be heard to greater advantage than in 'The Messiah.'—A report is current, that Madame Goldschmidt will sing again at *Her Majesty's Theatre* this spring. In this, however, we do not place credit, imagining it merely a tale encouraged by those who desire to see that opera-house re-opened.

Mr. Balfe has arrived in town for the season,—also, Mr. Swift, the tenor singer.

Great importance has been attached by the romanticists of German music to the production of Herr Wagner's 'Tannhäuser,' at Berlin. The event took place on one of the early days of this month. It had been stipulated, that the opera should not be given at Berlin except on a scale of great splendour and under a certain superintendence; and the 'progress' of Dr. Liszt to the Prussian capital and a concert of his music given there, about the same period, were all 'timed' so as to bear on the representation and the reception of the work,—the active championship of Herr Wagner by Dr. Liszt being known. But the experiment has disappointed the expectations of its well-wishers. Private communications and public reports concur in describing the representation as an entire failure. The public of Berlin is not yet willing to accept the composer of 'Tannhäuser' as the 'Glück, improved and continued down to the present day, with the newest discoveries,'—whom Herr Wagner's self and sect have declared him to be.—The *mise en scène* of the opera was greatly admired; the performance was accompanied with disapprobation, and the conquest of the Prussian metropolis has still, we apprehend, to be effected.—The concert of Dr. Liszt's music, too, proved a disappointment to his admirers.—To no one are Dr. Liszt's mistakes more disappointing than to ourselves. It is a pity to think of a man of conviction, honour and genius straining his energies to arrive at a point which can only be reached through the wreck and ruin of everything in Music we have been used to admire,—and of which, when he wills, he is still 'first among first' interpreters. Throughout this late movement (as it is called) in Germany, there has been always something separate and different from music,—of which persons ever so moderately conversant with the state of opinion and society in that country cannot have forbore to take count.—We hear now that a reversal of the sentence which has prevented Herr Wagner from conducting any of his works in person in any German theatre since the tumults of 1848 is to be forthwith granted,—and are curious to watch the result of his return, as reflecting on his musical acceptance among the musicians and music-lovers of Germany.—Meanwhile, Time gets on,—and the new revelation (so called) makes no way.

Our own hopes of additions to the store of new musical compositions for the present refer to France rather than to Germany. A new Symphony, by M. Théodore Gouvy, is announced in the *Gazette Musicale* as forthcoming at the last Concert of the *Société des Jeunes Artistes*. A former Symphony by this gentleman has been played at the Leipzig concerts, with success; and perusal will assure any one that his music is clear, accessible, and neither Italian nor German in its style. Why not (we ask for the twentieth time), at least, try one of M. Gouvy's Symphonies, with a view to producing it at one of our Philharmonic Concerts?—There is little other news from Paris this week. The more 'Falstaff' in music, by M. Adam, done for the *Théâtre Lyrique*, seems, like all its predecessors, a failure. Shakspeare's 'Fat Jack,' in truth, is

no character for music,—if even the artist who is to present him happens to be called Lablache.

Every traveller in Styria and the Tyrol who has a cultivated ear must have been pleased, at some of the hospitable village inns—the comforts of which, indeed, make a ramble through that district resemble a journey from friend's house to friend's house—by the quaint, stinging, and yet sweet sounds, of the *Zitter*, played to him, as he sits supping off trout and game, by some large-limbed, laughing fellow, in his peaked hat and leathern belt; while the broad-faced girl at his side—no less gay, neat, and cheerfully bold—sings some wild tune or strain which has strayed out from the fiery theatres of Vienna, and received its trills and turns from the peasant who renders it so quaintly. The *Zitter* has come to London in the hands of Herr Carl Laue; and by the *Theoretical and Practical Cither School* before us, (published by Scheurmann & Co.), it seems that the *Zitter*-master cherishes the dream that his instrument, which has of late received many improvements, may be made popular among our English Ladies. We do not know how far there is a chance of their taking up this thirty-stringed instrument in emulation "of the Princes of Germany and the *élite* of the fashionable world," among whom, Herr Laue tells us, it has become a favourite, thanks to the "masterly performance of Herr Petzmayer, private musician to his Serene Highness the Duke of Bavaria,"—and we cannot help fancying the *Zitter* fitter for wild, than for tame, music,—for the balcony or porch overhanging some Styrian *see*, than for the velvet ottomans of *Belgravia*, where Lord John lounge up to *Lady Marys*, to finish out the War, the English and French Alliance, the Westerton controversy, or the note just lost by Mario, with the same languid infallibility of decision.—To those who think otherwise, Herr Laue's instrument and instruction-book may be cordially commended.

There is a column in the *Times* which might be headed (were symbolical doings the order of that journal) with the image of *Autolykus* by way of sign,—since there not only may *Mopsa* the maid, but *Perdita* the Lady, also, learn where to buy "the new ballads." To ascertain therefrom which ballad is the sweetest is less easy, so dulcet and universal are the professions and promises held out. If we trusted in that column, we should believe that the 'Ratcatcher's Daughter' or other street *Cynthia* of the season had a sister born to her popularity every other day: but this does not happen. More seriously, this ballad-ware and its rhymes and tunes, both of which furnish curious matter for speculation, seems only to flourish where the English tongue is used. In Venice, perhaps, and Naples, there is—or rather *was*—something analogous; yet the most popular of the '*Canti popolari*' in Goldoni's dialect that goes back to the fall of Negropontes—or tells how pensive "the lover thought of his love" as he was passing by "San Zandegola" (Santo Giovanni Decollato)—is weak, unreal, and academical, if it be compared to the worst of the Sevastopol ditties which makes musical the precincts of St. Giles's and Clare Market,—or to that Nightingale-ballad that turned up the other day,—in which bold British husbands, in order to show due respect to the soldier's friend, were enjoined, for a beneficent woman's sake, to treat their wives well. We had occasion, not long ago, to express our surprise at the few good and real street songs which the American collections display. Yet there is no want of poetasters and tune-makers in the "Land of Promise": its drawing-rooms seem to be as liberally provided with nambypamby as our own; and the art of recommendation has rarely been more sweetly practised, and with more ingenuity, than in the following Advertisement, which caught attention in the columns of the *New York Musical Review*:—

"The 'Junata Ballads,' by Marion Dix Sullivan.—This work is a collection of original Ballads, intended for the use of Schools, and particularly adapted to the wants of little singers. They will be found very interesting and pretty. We give the Author's Preface:—"To my friends of the forest and the mountain, the river, the lake, and the sea-shore—of the poor—of the labouring—and to every child, the 'Junata Ballads' are affectionately and respectfully dedicated. They are to be sung to the ear, the loom,

and the plow—through the forest, over the prairie, and in the small log-cabin by the light of a pine-knot. They are written as they came to the mind of the composer, often unsought and undesired: the melody and the words together. The latter may not be poetical, but they at least harmonize with the former. Most of them commemorate in the mind of the writer some event, or place, or circumstance. 'The Blue Juniata,' [not inserted in this book, as it is not now my property], was a wave of memory, bearing to my mind the beautiful river, with its voices, its colour, and its wild surroundings. 'The Field of Monterey,' [not now in my possession], commemorates the death of a brave young officer who fell in the streets of that city. 'Lightly on' was written as I was riding alone in the forest-land of Gen. J. J. Jackson, of Virginia, and its movement is the precise musical step of my brave and beautiful horse, Selim. The song is not in my possession. Every one which the book contains, is now published for the first time. The 'Surf-Song' was composed on the Pavilion Rocks in Gloucester, amid the shouts of the bathers and the coming-in of the flood-tide. The 'Evening Hymn to the Saviour' was first written upon a broken shell with a pencil, in a small boat, coming across the harbour of Plymouth, near sunset. If I knew which were the heavy and uninteresting songs in this collection, I would leave them all out; but as I do not, I will trust those to whom it is frankly offered, to do that favour for me, and to their kindness it is cheerfully confided.

M. D. S.

—The way in which songs published elsewhere are pressed into the service of self-praise for the above new collection is worthy of the cleverest poet of Moses, anxious to help off "last year's stock," at the very moment when he is recommending the new "Alma Tweeds," or the "Crimean flannel, warranted not to shrink." Silly, sentimental, and affected though all these attempts be, they still claim a word of notice from time to time, as illustrating the progress of manners, and the "workings" in districts in which materials for music and verse must be looked for.

## MISCELLANEA

**Leghorn.**—Permit me, in courtesy, to say one word for the seaport of Tuscany. I admit, and have often felt, the barrenness of Leghorn in those objects of Art which most large towns in Tuscany afford to the traveller. It has neither a gallery, nor a museum, nor a public library, nor even a church that is worth looking into; but still it is not totally destitute. It possesses one object of Art which is worthy of a glance. Towards the Fort stands the bronze statue of Ferdinand the First, with the four slaves, like Titans, of gigantic proportions, chained about the pedestal. From the style, it might be taken for the design of Giovanni Bologna; but it is commonly ascribed to Pietro Tacca. The elder figure of the four slaves is believed to represent the father of the family, and is not without considerable merit; the entire group being better than anything we see done now-a-days. By the curious Byzantine paintings, the interior of the Greek church may be visited with interest. Nor is the English church—one of the most comfortable and commodious on the Continent—altogether to be slighted. It is so surrounded with funeral columns and tombstones, that it would seem as if the greater part of the English in Italy had come here to die and be buried. Among the more conspicuous monuments is one to the memory of Tobias Smollett. But the attractions of Leghorn, which, during the bathing season, draws to itself the best society of Europe, are of a different kind to those which exclusively interest the student of Art. The sea has always a charm; and it is a great satisfaction to find all the creature comforts of life abounding on its border. The sea-baths are among the best which the Mediterranean affords. At present, however, Leghorn suffers from the frowns of a first minister, who apparently holds that the inhabitants of seaports are, by nature, disposed to be as turbulent as the waves that lash their shore. But the most troublesome of these spirits have frequently proved to be strangers, and not natives—the atrocious gang of Thugs were of the former description. I cannot conclude this brief notice without saying one word in favour of the fair. The Ladies of Leghorn are among the best-looking and the most agreeable of any which this land of beauty can boast; and I must say, that I think your clever and observant correspondent has never taken a turn between 12 and 1 o'clock, on a fine Sunday, in the Via Ferdinanda, —for had he ever done so, he could not have spoken so slightly of Leghorn. I remain, &c., H. C. B.

**Elephants in Ceylon.**—In your notice of Mr. Baker's 'Wanderings in Ceylon,' in last Saturday's *Athenæum*, the following passage occurs: "the species (of elephant) in Ceylon is less valuable than that of Africa, since it has no tusks, and yields little ivory." This is a mistake. The elephant of Ceylon is of the largest size, and in no part of the world is there a greater proportion of them endowed with tusks. It is not every male in Africa that yields ivory (tusk-ivory) any more than in Asia; but certainly the elephant of Ceylon is as large, as formidable, and as valuable, generally speaking, as that of Southern Africa, indeed, I am inclined to think that in point of size the Ceylon elephant has undoubtedly the advantage.

Cheltenham, Jan. 15. I am, &amp;c., Wm. Knighton.

**TO CORRESPONDENTS.**—C. W.—Author of 'Geological Staircase'—F. K.—A Farmer—J. R.—T. W.—C. D.—*Q*—received.

\**Q*—The title-page and table of contents for the year 1855 are given with our impression this week on a separate sheet;—subscribers are therefore recommended to preserve them carefully, as duplicate copies cannot be had.

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**WESTMINSTER AND GENERAL LIFE OFFICE,** established 1839, at the Westminster Fire Office, 27, King-street, Covent-garden. Founded 1717. Assurances effected during the current year, on the participating scale, will share in the ensuing division of profit to be declared 1857. The additions made to sums assured by Policies in the Participating Class up to the 31st December, 1851, have averaged one-half of the Premiums paid on them.

W. M. BROWNE, Actuary.

## SPECIAL NOTICE.

## KENT MUTUAL ASSURANCE SOCIETIES.

CHIEF OFFICES: QUEEN-STREET PLACE, NEW CANNON-STREET, LONDON.

**THE UNITED ANNUAL INCOMES** exceed 27,000L.; and ALL PROFITS belong to the Assured.

**LIFE.** The NEXT DIVISION OF PROFITS will include Parties assuring before 24th March next. The NEW BUSINESS of the last Eight Months exceeds 5,000L. in Annual Premiums.

**FIRE.** The GUARANTEE FUND is being increased to HALF-A-MILLION. The ANNUAL INCOME, since the last Annual Meeting, has increased beyond 5,000L.

GEORGE CUMMING, Manager. N.B. Agents are still wanted for some vacant localities.

## NATIONAL PROVIDENT INSTITUTION, 48, GRACECHURCH-STREET, LONDON.

FOR MUTUAL ASSURANCE ON LIVES, ANNUITIES, &c.

Chairman—SAMUEL HAYHURST LUCAS, Esq. Deputy-Chairman—CHARLES LUSHINGTON, Esq.

Abstract of the REPORT of the Directors for 1855:—

"The number of Policies issued during the year.....1,073 Assuring the sum of.....£549,440 0 0 Annual Premiums thereon.....£18,445 8 6 Policies issued from the commencement of the Institution in December, 1855.....18,267 Policies now in force.....13,740 Annual Income—From Premiums.....£249,124 11 8 Amount of Bonuses added to sums assured.....£136,564 0 0 Amount paid in claims by Death from the commencement of the Institution.....£525,851 19 1 Balance of receipts over the disbursements in the year.....£118,883 7 8 Increasing the Capital Stock of the Institution to.....£1,211,040 17 4"

At the last division of surplus profits made up to Nov. 20, 1855, the reductions varied from 6 to 80 per cent. on the original amount of premiums, according to the age of the member, and the time the policy had been in force; and the bonuses ranged in like manner from 50 to 75 per cent. on the amount of premiums received during the preceding five years.

Members whose premiums became due on the 1st instant are reminded that they must be paid within 30 days of that time. The Directors' Report for 1855 may now be obtained on application.

January 2, 1856. JOSEPH MARSH, Secretary.

## SPECIAL NOTICE.

The Books of the Society close on the 1st of March, and Proposals lodged at the Head Office, or at any of the Agencies, on or before that date, will secure the advantage of the present year's entry, and of One Year's Additional Bonus over later Proposals.

## MUTUAL LIFE ASSURANCE.

The whole Profits divided amongst the Assured.

## THE SCOTTISH EQUITABLE LIFE ASSURANCE SOCIETY.

Incorporated by Special Act of Parliament. The Fund accumulated from the Contributions of Members exceeds NINE HUNDRED THOUSAND POUNDS. The Annual Revenue exceeds ONE HUNDRED AND SIXTY-THREE THOUSAND POUNDS.

The Amount of existing Assurances exceeds FOUR MILLIONS AND A QUARTER STERLING. The Amount paid to the Representatives of deceased Members is upwards of SIX HUNDRED AND FIFTY THOUSAND POUNDS, of which SEVENTY-EIGHT THOUSAND POUNDS are Bonus additions.

THE NEXT DIVISION OF PROFITS TAKES PLACE at the 1st of MARCH, 1856, and Policies effected before that date receive one year's additional Bonus over those effected after that date.

ROBERT CHRISTIE, Manager. WILLIAM FINLAY, Secretary. HEAD OFFICE: 26, St. Andrew-square, Edinburgh. LONDON OFFICE: 128, Bishopsgate-street, corner of Cornhill. WILLIAM COOK, Agent.

## UNITED KINGDOM LIFE ASSURANCE COMPANY.

CHAIRMAN—CHARLES DOWNES, Esq.

DEPUTY-CHAIRMAN—THE HON. FRANCIS SCOTT, M.P.

## SPECIAL NOTICE.

## LANDED PROPRIETORS, TENANTS, FARMERS, and AGRICULTURISTS generally, are invited to examine the Tables of Rates of the UNITED KINGDOM LIFE ASSURANCE COMPANY, Established in 1824, which will be found more advantageous than those of most other Companies; at the same time, Parties insuring with it do not incur the risk of Copartnership, as is the case in Mutual Offices.

Upwards of Five Hundred and Ninety-one Thousand Pounds (including Bonuses) have been paid to Widows, Children, and other parties holding Policies with this Company, which have become claims by death since its formation. Thirteen Thousand Pounds per annum has been the average of new Premiums during the last seven years. The Annual Income exceeds One Hundred and Twenty-five Thousand Pounds.

Income Tax abated in respect of Premiums paid on Policies issued by this Company, as set forth by Act of Parliament. All Forms of Proposals, &c., to be had, on application, at the Office, 8, WATERLOO-PLACE, PALL MALL, LONDON; or from the Agents established in all the large Towns of the Kingdom.

E. L. BOYD, Resident Director.

## GREAT BRITAIN MUTUAL LIFE ASSURANCE SOCIETY.

14, Waterloo-place, London, and 30, Brown-street, Manchester. THE CHIEF OFFICES: RICHARD HARTLEY KENNEDY, Esq., Alderman, Deputy-Chairman.

This Society is established on the tried and approved principle of Mutual Assurance. The funds are accumulated for the exclusive benefit of the Policy-holders, under their own immediate supervision and control. Profits are divided equally, and applied in reduction of the current Premiums. Policy-holders participate in Profits after payment of five annual Premiums. The Annual General Meeting of this Society was held on the 30th of May, 1855, when a Report of the business for the last year was presented, exhibiting a statement of most satisfactory progress. It appeared that during the last two years, 1853 and 1854, between 800 and 900 new Assurances had been effected, producing an increase of Premium income amounting to 14,000L. per annum. It also appeared that, notwithstanding the extraordinary mortality which prevailed during the last year in consequence of the visitation of the cholera, it had not been found necessary to reduce, in the slightest, the allowance of 3 1/2 per Cent. previously awarded to the Policy-holders. Credit is allowed for half the Annual Premiums for the first five years.

A. R. IRVINE, Managing Director. 14, Waterloo-place, London.

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